THE GREGG WRITER

A MAGAZINE FOR SECRETARIES
STENOGRAPHERS AND TYPISTS

BUS. ADM.
LIBRARY

MAY 2 0 1947

MAY 1947 15 CENTS

wilted at 5 o'clock?

...maybe she needs to brush up on her **TYPING TECHNIQUE**

AS far as upkeep is concerned," said a motion picture executive, "there just doesn't seem to be any!" And a busy New York secretary wrote, "Somehow, working has suddenly become pleasurable". . . just *one week* after receiving her "beautiful, new Smith-Corona!"

These comments are typical of the support Smith-Corona receives from both the girls behind the machine and the men who buy them.

Prove it yourself! Match Smith-Corona against any other make. Weigh its performance in terms of cost, dependability, precision of write and ease of operation. Then . . . decide your next purchase on the outcome.

REMOVABLE PLATEN

. . . lifts out easily. Manifolding, label writing made easier by substituting special platens. Feed rolls easy to clean.

ONE-HAND AUTOMATIC MARGIN SET

One hand, one lever needed to set or clear right and left margins. It's easier and a lot faster.

TABULATOR

Makes typing in columns easy. One key sets stop for each column. Stops cleared individually or all at once at a touch. Speedier, less fatigue.

You'll find it easier with a **Smith-Corona**

L C SMITH & CORONA TYPEWRITERS INC SYRACUSE 1 N Y

. . . makers also of Smith-Corona Portable Typewriters

The GREGG WRITER

Vol. 49 MAY, 1947 No. 9

STAIRWAY TO THE STARS

The story of a rising young mezzo-soprano and how shorthand helped her to her goal with the Metropolitan Opera Company

ANTHONY R. HAMILTON

ON February 18, 1927, three very young ladies in a center box at Town Hall held their breath as the house-lights dimmed and the curtain went up to begin a song recital. Sitting on the edge of their seats, they carefully followed each movement of the orchestra leader and listened intently to each piece of music. Then, with the appearance of one particular singer, they suddenly became wide-eyed and, with mouths agape, they listened to each of her songs as if under a magic spell. Their applause for this particular singer far outlasted that of the enthusiastic audience and at times they drew smiles from friendly on-lookers.

Some years later the members of a girls' camp in Maine seated themselves around a twilight campfire and sang their favorite songs. Somehow, in the course of the cool summer's evening, the chorus of voices that had filled the night with rich melody gradually dwindled and gave way till at the end of the evening just one young lady stood by the glowing red embers of the fire singing to her astonished companions many of the songs her mother had taught her. This young lady was Martha Lipton, now a full-fledged opera singer, and one of the three daughters who had heard their mother make a successful Town Hall singing debut back in 1927.

IT might have been those happy nights around campfires, it might have been the influence of her mother, or it might have been just a true love for singing that made Martha Lipton change her mind about becoming an English teacher after graduation from high school and decide to make music her life's work.

Miss Lipton smiled a little and a pleased look came into her eyes when I asked her how shorthand had helped her to the top. "Why if it wasn't for shorthand I might never have gotten to the Metropolitan," she said, "or, as a matter of fact, I might not have been in a position to study music at all. It really gave me my start."

To become a singer as versatile and as capable as Miss Lipton a great deal of training and study is required and, of course, it costs money to study with the best teachers. When Miss Lipton was graduated from high school, the depression had placed her family in straitened circumstances and it appeared that, if she wanted to study music, she would have to find her own way of financing her studies. She thought the situation out carefully and then decided to delay the start of her musical education in order that she might take up shorthand and typewriting and in that way earn the money for her musical instruction. She enrolled in a New York business school and put all she had into her studies, graduating among the first ten in her class.

PROBABLY you have never had the experience of hunting a job in a depression, but it can be one of the most disheartening and discouraging tasks an individual can undertake. And so it was with Martha Lipton. She walked the streets of New York for weeks, but could not find a posi-

The newspapers have pictured Miss Lipton as she appears in her operatic rôles, but we thought you would prefer to see her here as she looks at home. This candid camera "shot" caught her in her studio apartment in New York City with one of her many young "fans," looking over a favorite score.

tion. Then she received a reply to one of her letters of application, which requested that she come for an interview. "I was so excited I could hardy take the dictation for my test," Miss Lipton said, "but I am confident my shorthand speed got me the job." Employers had the cream of the crop to choose from during the depression years, and because Martha Lipton had a letter from her school evidencing her speed and because of her skill demonstrated during the interview, she was hired. It was part-time work paying only $6 a week, but, "it was what I wanted for the time being," Miss Lipton said. "It was going to help pay for my studies, so I was glad to accept the position. You see, this first job as a stenographer was my first real step up the ladder toward my success as a singer."

The next year was a hectic one. Now working at the office all day, Martha attended a WPA class in music theory and harmony at night, and her mother continued to help train her voice. When the WPA courses were completed and Martha had saved enough money, she studied with Mme. Gutmann-Rice, who was at one time connected with the Vienna Conservatory of Music.

Martha worked hard both at her job and at her studies, and as time passed sh gradually began to reap a return. Her in structor was pleased with the improveme in the quality of her voice, and Marth began to sing at small functions. He shorthand ability at the office was bein recognized, too, and her boss promoted he to head stenographer, and increased he salary to $18 a week, big money in thos days. In 1937 Miss Lipton competed wit many talented music students from all ove the United States and won a coveted scho arship to the Juilliard School of Music. Op portunity was beckoning to Miss Lipto and she decided that with this offer sh would devote all her time to the study o music. Shorthand had helped her up tha first step, the most important step, on th stairway to stardom, just as it has helpe so many people in all types of businesse and professions, and now she was ready t devote all her time to her music.

AT Juilliard she continued to be coached by some of the finest instructors of musi and voice. The following year she won firs prize in the MacDowell Club Contest, which entitled her to a New York concert and her first real song recital. There were 200 standees present at that recital.

Her voice, just like her shorthand skill, was being recognized. Next Miss Lipton won a $1,000-award in the Young Artists Contest sponsored by the National Federation of Music Clubs. The resultant nationwide publicity brought a deluge of requests for personal and radio appearances.

It looked as though Martha Lipton was racing a new 16-cylinder automobile down Success Highway, but actually she still had a few bumpy miles to go before reaching the Metropolitan.

UP to this time Martha's personal appearances were all in the form of song recitals. She hadn't thought of singing opera. Then during a season of the Ballet Theatre at the Metropolitan Opera House, Martha sang Spanish folk songs for dancer Argentinita. "As I crossed the stage of the Metropolitan," Martha said, "the very one that Ponselle, Caruso, and Chaliapin had crossed, and I looked over the footlights, I knew I *had* to sing Opera there." She meant it, too. She made arrangements to audition for Edward Johnson and Frank St. Leger, of the Metropolitan Opera, and after many weeks of impatient waiting she received a contract to sing with the Metropolitan Opera Company. Her fondest dream, just about her highest goal, had been fulfilled! But that was not all! She was to make her debut on the opening night of the 1944-45 season before a very critical audience, appearing in the rôle of Seibel in *Faust*. If she succeeded, her reputation would be established!

The morning following her debut brought the acclaim of the music critics. Martha Lipton's sacrifices and hard work had paid off. The *New York Times* wrote, "Miss Lipton's natural gifts are outstandingly generous . . . hers is a voice of resonance and amplitude, and when she lets loose its full power she sings with thrilling effect." The *Herald Tribune* critics were equally enthusiastic: "Her voice is capable of much power and volume, especially in its upper register, and its possibilities for dynamic contrast were effectively employed."

MARTHA LIPTON'S story is a typical success story. The important point in it is that she knew what she wanted—she had a goal in mind—and she spared no effort in attaining it. She didn't look for the easy way. She didn't expect something for nothing. She just got in and dug! The depression that coincided with her rise to fame made the situation a little more difficult, but it was not a big enough obstacle to stifle her ambition and prevent her from attaining the success she so richly deserves. Like so many successful people today, she took advantage of the shorthand route to success, and her first step was to become a better than average stenographer. It always pays off.

An interesting note in Martha's rise to fame is the fact that she made her official New York debut on the same stage in Town Hall that her mother had appeared on. The date was February 18, 1939, just twelve years to the day after her mother's debut. And just as twelve years before, three very much excited people occupied the center box — Martha's two sisters, and her mother!

Five Helpful Hints

1. WHEN writing a letter to a company for the attention of a certain member of the firm, the salutation still remains "Gentlemen."

2. IF sealing wax is not available, seal a registered letter with glue—not cellulose tape. The post office does not consider such tape a proper "seal," since it can usually be removed without damaging the envelope.

3. WHEN typing a quantity of envelopes, before removing the first one from the machine, start the next one into the typewriter, twirling it into place with the same motion that twirls the other out. Keep on in this same "endless chain" fashion and the saving in time and effort is appreciable.

4. DO you have certain duties to perform each day over a period of a month or more? Buy a set of numbered guides (1 to 31) and file a memo of what is to be done under the date it is to be taken care of. Then consult your "tickler" at the beginning of the day. For things to be prepared in advance, file your memo a day or two ahead of the date the job has to be finished.

5. IN addition to complete form letters, type up frequently recurring paragraphs and number or letter them for reference. Give a copy to your employer, and all he need do when dictating routine letters to which these paragraphs might also apply, is to give you the client's name and address and list the paragraphs to be used. This saves both his time and yours. — *Mrs. Charles S. Barnett*

REHEARSE THAT INTERVIEW!

It will prevent an attack of "stage fright" when the day comes for you to sell your services in the business market

ERLING NICOLAI ROLFSRUD

THE class in Office Practice looked quite nonplussed when requested to report to the next session dressed appropriately for a job interview. And they appeared a bit self-conscious when they filed into the classroom the next day. Schoolmates had questioned them about the "special get-up," for gone were the usual sweaters, the saddle shoes, and the glamorous long bobs.

From the many attractively-attired girls, the class voted the one whose general appearance would make the best impression on a prospective employer. Then we proceeded with mock interviews. Dubious at first, students later acclaimed the procedure as especially helpful in giving them confidence and poise for an actual interview.

BECAUSE of the size of the class we could not put every member through the paces of an interview rehearsal. But, in preparation for the class rehearsals, each student practiced privately with some other student taking the part of the employer. Also, as part of the assignment, students made lists of questions they might be asked by a hiring official.

Students felt the practice interviews held in dormitory rooms and private homes were profitable. In class the instructor portrayed various types of employers—kind ones, gruff ones; the affable, the brusque. One student exclaimed after her class encounter with that rather rare specimen, the grumpy and sarcastic man in search of a stenographer, "Boy, was I glad I practiced beforehand!"

REHEARSING an interview is a wise precaution for any one getting ready for job hunting. It will do more to prevent "stage fright" than any other device. It is something you can do in your own home with a parent or friend taking the part of the employer.

To get the most value out of such rehearsing, there are certain preliminary preparations that can well be recommended.

First of all, write out a list of questions you think the prospective employer is likely to ask you. Then plan definite answers. Be specific in your replies; if you are asked something like, "How's your shorthand?" you might say, "I passed several five-minute dictation tests at 120 words a minute and transcribed my notes at 40 words." An answer such as "Pretty good" would be most unsatisfactory.

THE interested employer asks questions about much else besides your technical ability. You can well anticipate inquiries such as the following: Are you in good health? If you are not living at home, with whom do you live? Do you have any dependents? Do you have any hobbies? What do you do with your leisure? Have you travelled? Do you study with the radio on? Have you had any experience? If so, why aren't you working there now? Why do you want this job? Why do you think you are qualified for this position? What are your future plans—business or matrimony? Are you willing to work overtime if necessary? Do you like people? Do other people like you? Can you take criticism gracefully? How late are you out nights? Do you attend church? What books have you read recently? What are your favorite radio programs? Your favorite magazines?

FROM such a variety of questions, the employer forms an opinion of you, decides whether he can afford to hire you, whether you would be an asset or a liability to his concern. Your outside interests tell him much about you as a person and how you get along with other people. Other questions test your interest in his work and your suitability for the position.

He is going to like and respect you if you answer unhesitatingly and squarely, instead of looking at him in blank surprise.

WHEN you have a goodly list of possible questions written and your answers carefully planned, decide what you will

wear for the interview. Take careful notice of what the more successful members of your prospective occupation wear to work. Perhaps your library may give you some tips. You will find that correct business attire is conservative and dignified, for the business office is not the place for passing fads and whims of fashion—not if you want to please the boss—most bosses are conservative.

ONCE you have settled on appropriate dress, wear those clothes in your practice interview. If your clothes are new, this will help you learn to "feel at home" in them.

It may be wise to check on matters of business etiquette involved. The first minutes of an interview are likely to demonstrate good breeding or the lack of it.

You will have to introduce yourself, possibly to an office receptionist, who may introduce you to the executive; or you may introduce yourself to the employer. The ability to introduce yourself *naturally* and effectively is a real asset. A common error is to say, "I am *Miss* Mary Smith." Young girls who are obviously unmarried should remember the old jingle: "Never Miss yourself; let others Miss you."

PRACTICE walking into an office. A New York City department store personnel manager has his desk so situated that applicants must walk a considerable distance before reaching his desk. It is a tell-tale walk; if the applicant approaches him in an awkward, shambling or eccentric manner, she is not seriously considered for the job. An individual's posture is indicative often of the individual's spirit and health.

Introductions over, wait for the interviewer to ask you to be seated. In some offices, applicants stand throughout the interview, but this is exceptional. When you have been instructed to sit down, do so with dignity. Avoid crossing your knees and keep your purse in your lap. And *don't* bring a shopping bag or parcels with you—to do so would be a blatant confession of inconsideration and indifference.

If you have a big hall mirror in your home, practice sitting down before it.

Once you are seated, sit quietly. Every employer appreciates the calm applicant; such a person makes *him* feel more comfortable, too! Furthermore, it is not good policy to hire jittery, excitable individuals: other workers benefit by associating with the person who has a quieting influence.

NOW will come the questions and your answers;-knowing the answers will boost your confidence.

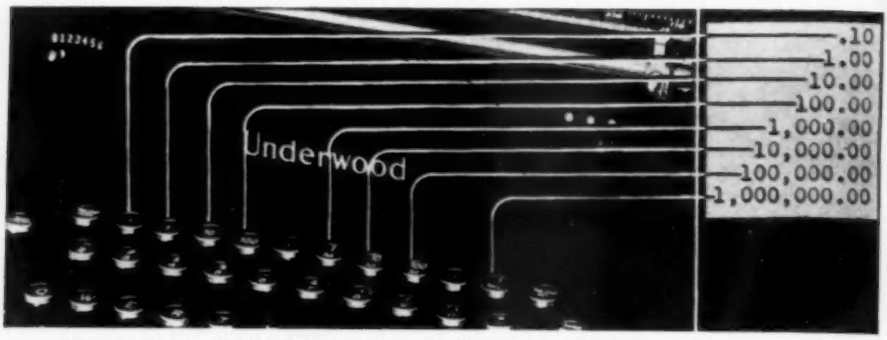
Learn to sense when the interview has ended. Employers don't like to tell applicants to go, although it has often been found necessary! You might practice having your employer say to you, "Well, we don't have a job for you now, but we'll file your application and call you if something should turn up." It is quite reasonable to interpret such a statement as the "brush-off." Nevertheless, it is a good idea to be able to smile, to thank the interviewer for his time, and then go. It is also a good idea to practice a gracious acceptance when a job is offered you!

Simple Susie!

"Just for a change, I'd like to start at the top and work down!"

ONCE your interview is completely planned, rehearse it several times. You may find it profitable to have some of your friends sit in on the rehearsal and offer frank criticism. After having practiced in this way, when the time comes for the real interview, you will walk into that employment office with much more confidence. And you'll come out of it (job or no job) grateful for your rehearsals.

[*"College Bread," a play from "Key$ and Cue$," or a skit from "Commercial Clubs," would make an interesting addition to a class "interview" rehearsal.—Editor*]



"Comma Decimal Scale" Tabulator, courtesy Underwood Corporation

ARE YOU SKILLED I

Where should you set the umns? The answer will de built

ALAN C. LLOYD ▸ Assistant

THE SETTING for this month's article on tabulation was created by the following letter from a GREGG WRITER reader:

Dear Mr. Lloyd:

I have enjoyed your tabulation articles because they have explained methods that are not in my typing text. . . .

. . . but, Mr. Lloyd, you still have not explained exactly where to set tab stops for ragged-edged numeral columns. Isn't there a problem involved?

Sincerely yours,
Evelyn ————

Dear Miss Evelyn:

Indeed there is a problem involved—several of them, in fact! Let's look at them. . . .

THE FIRST typewriters were considered a kind of automatic inkpot or two-handed fountain pen. They were simply writing instruments. Like some of today's inexpensive portable typewriters, the early machines had no tabulating device.

When a typist wanted to arrange data in columns, he looked at his paper as he typed each item, aligning the columns by eye, and thumping the space bar for the intercolumn blanks. It was an easy method, to be sure, but a slow and annoying method, one that strained both eyes and patience.

But as the typewriter came to be used for more and more office purposes, the demand for a hop-skip-and-jump device that would automatically release the carriage and then make it stop at an assigned point on the scale led to the designing and engineering of many kinds of tabulators.

Tabulator mechanisms do vary, just as you'd expect when you remember that many different people tackled the problem. In general, however, their experiments and researches led to two kinds of tabulator arrangements: the *one-key tab* and *decimal-key tab*.

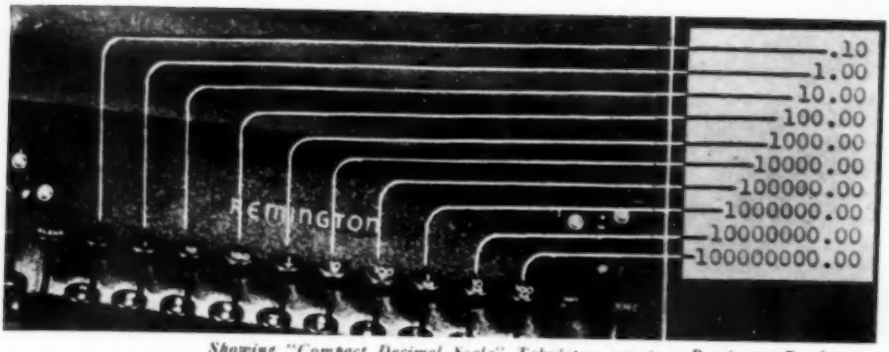
(Now, Evelyn, because the solution to your "where do I put the tab stop" problem depends upon which arrangement you have on your typewriter, let's study them both.)

THE ONE-KEY tabulator has a single key or bar that, when depressed, permits the carriage to hop from one stop to the next. This is the kind that is most common on office and classroom typewriters, and it is sometimes called the "jump-stop" tabulator. When the tabulating key or bar is depressed, the carriage is released, and so glides along until it meets the tab stop you have set. There it stops—exactly where you want it, right at the tab stop.

When a column is a list of words or a list of equal-width numerals like:

Pennsylvania	15,962
Nebraska	23,008
Louisiana	51,367

there is no problem at all. You simply set the tabulator stop at the point where you



Showing "Compact Decimal Scale" Tabulator, courtesy Remington-Rand

DECIMAL TABULATION?

ps for ragged numeral col- pon the kind of tab device ur machine

Gregg Publishing Company

want the column to start, because each column is straight on its left side.

But when you have "ragged-edged" columns like these:

.05	426
1.25	87
100.79	910
.22	3
1.68	5,593

which are straight on the right side but ragged on the left, you are face to face with a real problem: Where should you put the tab stops?

The wrong answer, but the one observed by most amateur typists, is to look up for each entry and check its alignment by eye.

The right answer may be any one of the following, depending upon the characteristics of the individual column you are fretting about:

(Copy on page 456, Evelyn, shows the four possible right answers for a one-key tabulator machine. Refer to the examples as we review the right answers.)

FIRST, you can set your tab stop at the first point that occurs in every entry in the column; then, from that point, backspace as many spaces as may be necessary to get to the starting point of the longer entries.

In the *Back-Ups* column of Illustration 1, for example, you would set your tab stop as shown by the arrow, under the *c* in the heading; then, after tabulating, you would back up for the starting point of the first and the fourth entries.

SECOND, you can set your tab stop at the initial point common to the greatest number of entries; then step up (space in) with the spacebar to reach the starting point of the shorter entries.

In the *Step-Ups* column of Illustration 1, you would set the tab stop at the very beginning of the column, as indicated by the vertical arrow, under *S* in the heading; then, for the shorter entries on lines three and six, you would step up once by spacing once on the spacebar.

If the *Step-Ups* column had a dollar symbol beside the first entry, you would still put the tab stop at the same point; but you would backspace once (the back-up method) to reach the position for the dollar mark.

Of all the methods used, this step-up method is the quickest, most adaptable, and most used.

THIRD, you can set two tabulator stops if there are two distinct and recurring starting points, and tabulate an extra time to reach the starting point of the shorter entries.

In the *Twin Stop* column of Illustration 1, where the entries do have two distinct starting points, you would set two tab

SAMPLE TAB-STOP SOLUTIONS

Normal	Back-Ups	Step-Ups	Twin Stop	New Stop
↓	↓	↓	↓ ↓	↓ ↓
123,456	$123,456	123,456	123,456	123,456
123,456	12,345	123,456	123,456	123,456
123,456	12,345	→12,345	⟶123	123,456
123,456	123,456	123,456	⟶123	123
123,456	12,345	123,456	123,456	123
123,456	12,345	→12,345	⟶123	123

ILLUSTRATION 1. Lucky is the typist who has a "Normal" column that is flush on the left! Still, if he does not, he can use the back-up, step-up, twin-stop, or new-stop method to speed up his aligning of irregular columns.

stops, as indicated by the two vertical arrows, under the *w* and under the *S*. To type the third, fourth, and sixth entries, you would tabulate again after reaching the point where the first, second, and fifth entries all begin (where the first stop is set).

FOURTH, you can change the tabulator stop as you progress through a job in which a column steadily dwindles—as the columns in a long tabulation often do.

In the *New Stop* column in Illustration 1, you would initially set the column's tab stop at the first vertical arrow, under *N* in the heading. When you reached the fourth entry, you would shift the tab stop to the new starting point, under *S* in the heading. Where the table is a very, very long one, you might find it worth while to make several such shifts.

The converse of this fourth method is true, too; if a column expanded as you progressed down through the table, you could revise the tab stops to the left instead of to the right.

(So, Evelyn, if you have a one-key tabulator on your typewriter, you would use one, or a combination, of these four methods of determining where to put the tab stop for your ragged-edged column.)

It would be unusual for all of these solutions to be needed at one time because tables are normally composed of comparable data. Combinations of back-ups and step-ups will take care of most problems.

(Now, Evelyn, the foregoing may seem quite clear; but it won't really be clear until you've tried these solutions yourself. So, right now, make a copy of Illustration 1 for your own scrapbook; then we'll go on to the second kind of tabs, the "decimal tabs."

TYPEWRITERS with decimal-tab arrangements are equipped with from five to ten individual tabulating keys set in a row above the keyboard. Each key releases the carriage—lets it hop; but only the first key lets the carriage go all the way to the point where you set the tab stop. The other keys each stop the carriage an assigned number of spaces in front of the tab stops. (The figures shown on pages 454 and 455 illustrate numerals controlled by "Comma" and "Compact" 10-key Decimal Tabulators.)

Each key is named for the numeral-group printed upon it—(.) the decimal key, (1) the units key, (10) the tens key, (100) the hundreds key, and so on. The keys are used when you are faced with a problem like this:

.10
.10
1.20
10.25
139.16

You must figure the placement of your column the same as you always do; but instead of setting the tab stop and then backing up or stepping up as you might on a one-key tab machine, you set the tab stop *at the decimal point.*

NOW, the tabulating: To reach the starting point of the first two entries (which begin with a decimal point), you simply depress the decimal-tab key—the one

marked with the decimal point on its cap. Zing! and it brings you to the correct starting point, right where you set the tab stop. To reach the starting point of the third entry, *1.20*, you want to land one space in front of the decimal point; that's the *units* space; so you depress the *units* key (the one marked with a *1*) and zing! you arrive at the correct starting point, one space in front of the decimal point. To reach the fourth entry, *10.25*, you use the *tens* key; and for the fifth entry, *130.16*, the *hundreds* key. It works like magic; and an experienced typist who controls the various tab keys by touch really has the ragged-edge column problem licked!

(That's slick, isn't it, Evelyn? If you have a decimal-tab arrangement on your machine, you really have no problem at all in setting the tab stop! You simply set the tab stop where you want the decimal point to be, and then use the approximate tabulating key.)

FOR ordinary purposes, like indenting paragraphs or tabulating columns of words or skipping across a letter to the position of the date, you use the first key (the decimal) just as though it were an ordinary one-key or one-bar tabulator. It skips the carriage right up to the tab stop, remember, just like a regular key does on the usual office machine.

(Yes, Evelyn, I know you're wondering why they bother with one-key machines if the ten-key machines can do so much more. There are two very good reasons!)

ILLUSTRATION 2. A 10-key "Comma Decimal Scale" speeds the work of the statistical typist who learns to control these keys by touch. The earlier, 5-key, decimal tabulators have now been completely superseded by the 10-key arrangements shown here and below.

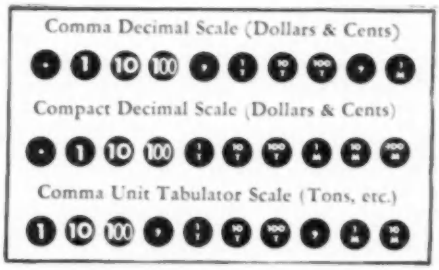


ILLUSTRATION 3. A 10-key "Compact Decimal Scale" eliminates the commas between the hundreds and thousands, and thousands and millions. Lines in the photographs on pages 454 and 455 indicate the effective use of the different tabulating keys with which these machines are equipped.

WHEN A TYPEWRITER has just one tabulator key, there is enough room on the machine to put a wide bar above the keyboard. Because it is wide (usually about half the length of the spacebar), it can be controlled with the index finger of either hand. When the typist reaches for that bar, he can hardly miss it.

When the machine has a number of tabulating keys, however, he may hit the wrong one. Moreover, the decimal key, which is the one most frequently used in general office work, is controlled by the D finger—and the D finger only. So, for general purposes, the bar is surer and faster to operate.

BUT THE big trouble with ten-key tabulators is the difficulty of learning to control the tabulators by touch. If the typist is going to look up when using these tabulator keys, he is not making use of the time-saving purpose of the multiple-key arrangement. Yet, if he doesn't look up, he may make a mistake—unless (and that's a big *unless*) he does learn to control the keys by touch, just as he controls the rest of the keyboard by touch. But that is hard to do. Schools rarely try to teach touch control on decimal tabulators, because there are three different kinds of 10-key tabs:

The "Comma Decimal Scale," shown in the top row of Illustration 3, is the most nearly standard of the three kinds of 10-key tabs. (See the example of its use in the photograph on page 454.)

The "Compact Decimal Scale" eliminates

the commas; so it contains two higher figures in place of the two deleted commas: *10M* and *100M* (ten and one hundred million). (See the middle row in Illustration 3 and the example of its use in the photograph on page 455.)

Less frequently seen than these two is the "Comma Unit Scale," which has no decimal key and is not used for dollars-and-cents entries.

(With three different possible sets of 10-key tabs, Evelyn, it would be just about impossible to give a class the drills necessary to learning touch-control of those keys. Every typist has to learn them on the job or in in-service training classes conducted by the employer.

(I hope this article answers your question, Evelyn; but at least it will help—and the illustrations are worth adding to your collection!)

Make a Note of It!

And That Means You, Too!

HELEN WATERMAN

A LETTER is lost—— An argument arises as to whether a certain word was actually used—— A delay has caused trouble, the boss is seeing red and demanding to know whether his assistant stalled too long on his dictation or whether the stenographer waited a week before transcribing her notes——

In such cases a stenographer's notebook is often the court of last resort. She should be able to show, to the satisfaction of anyone writing her system, exactly what has been dictated to her, and by whom, and when.

To do this, her notebook must be kept in good order. It is as much a part of the files as the carbon copies, and should not be thrown away. Most firms require stenographers to save their used notebooks for several years, after which time it may be assumed that no question will arise that will not be covered by the typewritten records.

IN starting a new book, always make a note of the date, on the cover. If dictation is taken from only one person, his name and yours may also be noted. Where several persons dictate, each "batch" of dictation should show the name of the person whose words you are recording, and the date. Never use a notebook belonging to someone else, or odd bits of paper. If for some reason it becomes necessary to take dictation without your own notebook, make an appropriate note later in your book, so that if you should ever have to refer back you will find a memorandum refreshing your memory as to where those notes may be found.

When you have transcribed a page, stamp it with your dater stamp or draw a line down either side to indicate that it is completed. If you have to stop before the end of the page is reached, draw a line to the point where you have been interrupted. This habit will often keep you from skipping or back-tracking when two paragraphs begin with identical phrases. It saves time and trouble in finding your place again.

OCCASIONALLY run back through your book to be sure that every page has been transcribed. A stenographer with a neatly kept book is not likely to forget to write out a letter now and then, as easily happens when notes are taken in a disorderly, slipshod fashion.

Since your book should be available for reference at any time, and be left behind when you leave your job, it should obviously not contain personal addresses, recipes, or any other data that you would object to having shown. Try to restrain the nervous habit of "doodling" or drawing funny faces to pass the time while your boss is telephoning. When part of your dictation is voided, mark it in a distinctive way, so that you will know later why that part of your notes was not transcribed, but do not blacken the page with ugly smears when you "scratch it out."

Your notebook is very personal; it reflects your personality. It is also a part of the business, and should be kept in a businesslike manner. Take note of how you keep your notes. It is certain that everyone else will!

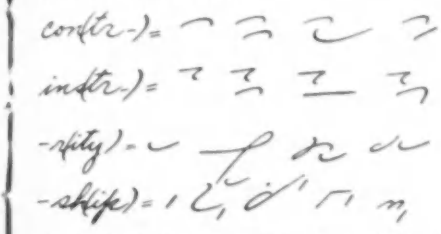
TO SPEED UP LONG WORDS

By disjoining, intersecting, and modified phrasing we are able to dispatch the long, hard words easily and quickly

JANET KINLEY GREGG

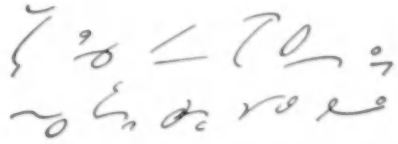
AS THE SCHOOL YEAR draws to a close, there is much satisfaction in looking back over the work done and in realizing how much progress in shorthand skill has been achieved. Some weeks ago the ability to write any and every word in shorthand had been gained, though not always could the words be written in the shortest possible way. More recently, with the aid of the Reversing Principle, the Abbreviating Principle, and other short-cuts, briefer outlines for many words have been made possible. The last few lessons present a plan of disjoining selected beginnings or endings, the disjoining indicating the omission of certain sounds from the outline.

THE principle of disjoining is based on the fact that whole sections of some words, either at the beginning or at the end, are so similar, if not exactly alike, that they may be indicated by shorthand signs for one or two letters, set slightly apart from the rest of the word.



contr-, contract, control, contrite; instr-, *instruct, instrument, instruction;* -rity, *majority, security, authority;* -ship, *friendship, hardship, township, worship*

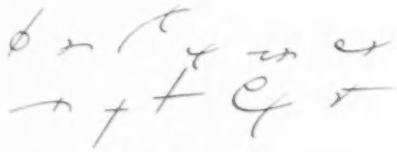
Properly the symbols thus used are called analogical word-beginnings and word-endings, because in most cases they are not correctly prefixes and suffixes, like *con, for,* and *sion,* for example, and the sounds indicated by them need only be *similar,* not always identical. By means of the analogical word-beginnings and word-endings, the outlines for many long words are reduced so that they may be written in less time than it takes to say the words.



retribution, extricate, detriment, contribute, aggregate, inclination, critic, speculate, psychology, stenography, telegraph

NO discussion of long words is complete without mention of the dictionary! A word that is familiar, the meaning of which is understood, is always much easier to write quickly than one that is strange and unfamiliar. If you doubt this, try taking some technical dictation. There is no reason why you should not be able to write the words, for you know the individual sounds and have the means of expressing them. But the fact that you are not accustomed to the words, or that you do not know what they mean, makes the writing of them very slow indeed. Often inaccuracies result, as you may make mistakes in hearing. So, when you come to a word of which you do not know the meaning, look it up in the dictionary and write in shorthand the outline for the word as well as its definition. Should the position you ultimately accept be one that requires much technical dictation, you will of course take special care to familiarize yourself with its vocabulary.

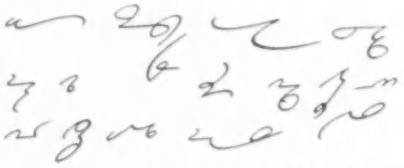
IN this connection, the device of Intersection may often be used to great advantage. A young lady who is a verbatim reporter for the United Nations called at the New York office not long ago. When she is reporting the words *General Assembly,* for example, she told us, she intersects *j* and *a*. And certainly the meaning of that form would be quite clear to anyone who knew the notes had to do with the United Nations. No doubt in the case of *Security Council* she would intersect *s* and *k*. The principle of intersection gives a great deal of leeway to the individual writer to decide what word combinations are frequent enough to merit being written in this way:



General Assembly, Security Council, Democratic party, Republican party, New York Central, Illinois Central, Gregg shorthand, New Jersey, general manager, application blank, stock market

MANY phrases commonly used in letters and speech would seem rather long if written in full. Numerous illustrations will be found, in the text and reading books, of phrases in which some word or words may be slightly modified either to make them join more easily with other words in the phrase or merely for the sake of brevity. Very often inconsequential words, such as *of* and *the*, are omitted entirely in writing a phrase. These common phrases should be carefully learned and practiced, because they are usually spoken so fast that if the writer does not know the accepted form for them the speaker may leave him far behind.

Such expressions as *over and over again, as a matter of fact, will you please* are more like Brief Forms than phrases to the expert writer. When you have mastered them and can write each one as though it were one word, you, too, will take much joy in writing them and will welcome them in dictation.



over and over again, as a matter of fact, will you please, I am sorry to say, as soon as possible, you were, better than, first class, once in a while, to such an extent, in the world, one of the, that is to say, ought to receive, sooner or later, at any rate

THE advantages of brevity and speed to be gained from the final part of the theory work are so great that they cannot be overlooked. Think of the time and effort saved in writing long words either by means of the Abbreviating Principle or of the analogical word-beginnings and word-endings; of the simplicity of the Intersecting Principle for more particular and specialized expressions—of the ease with which long and frequent phrases may be written with a few strokes of the pen. If any difficulty is encountered with the lessons, be sure it is not a shorthand difficulty; it is a mental one. In some cases, particularly with the analogical word-beginnings and word-endings, it may be a hearing difficulty, due to the fact that your ear has not accustomed itself to those beginning and ending sounds. For there is nothing to learn in the writing of the actual outlines—they are simplicity itself, containing nothing more than the alphabet that was learned in the first few lessons.

BRIEF-FORM DRILLS FOR REVIEW AND PENMANSHIP PRACTICE

Vowels-Diphthongs

WARM-UP: all, also, of, was, office, whose-house, is-his, says-system; you-your, under, world, over; a-an, he, I, yes, agree; point-appoint, use, how-out, thousand, power; why, wire, while; right-write, entire, side, find, kind, inquire, require

DRILL: Who *was* it who said, "*Your right kind of* man the *entire world over* will not *misuse power*?" *How he uses* it, however, we must *all agree* will *point* him *out* as one in *whose office* or *house* others would or would not *find* it desirable to work at *his side*. *A* man who *says* that *under his system he requires* work to be done within *an appointed* time, without first *inquiring* as to *why* this might not be possible, *is misusing his power over* others. *Yes, you* and *I also* know that such *a* man will always need to be *writing* or *wiring* for more help *while* many *an* unhappy worker *is* already in *his house* or *his office*.

N

WARM-UP: in-not, nothing, instance-instant, soon, insure-insurance; any, when, send, next, necessary; one-won, wonder, young; unable, enable, inspect-newspaper; influence, never, enough, invoice, envelope-nevertheless

DRILL: *When one sends* cash *in* a letter *one* should *insure* it. *Insurance enables* the *sender* to collect his loss should that become *necessary*. A *sender* need *never wonder* about *any* cash *when* it is sent *insured*. No matter how *soon* the loss of cash is discovered, *nothing* can *influence* the government to *inspect* its records *when* cash *in* an *envelope* is *not insured*. An *invoice* or *newspaper* clipping, for *instance*, is easily replaced. *Nevertheless, when* cash is to be sent, *young* people should *not* have to be *won* over to this rule. *In* an *instant* of forgetting it, *enough* cash can be lost to render *one unable* to buy treats for the *next* few months.

N-M

WARM-UP: some, small, must, mistake-mistaken, move, most; woman, number, determine, immediate-immediately, am-more, morning, among; room-remark, remit-remittance, remember, come, communicate-communication; answer, name, night, my, mile, mail, matter; from-form, employ, improve-improvement, importance-important, much, merchandise *(Continued on page 464)*

Brief-Form Drills

MARTHA GLANTZ WESTBERG

Part I

VOWELS-DIPHTHONGS

Warm-up

Drill

N

Warm-up

Drill

N-M

Warm-up

Drill

T

Warm-up

Drill

T-D

Warm-up

Drill

SH-CH-J

Warm-up

Drill

K

Warm-up

Drill

(To be continued next month)

DRILL: One *woman must* have considered her money of no *importance* when one *morning from* among a *number* of letters she *mailed* a *small* uninsured envelope containing money which she meant to *remit* for a debt. Had she *remembered* the *important communication* which had *come* with her *merchandise*, she would not have *employed* an unsafe *form* of *remittance*. Upon discovering her *mistake* she *immediately communicated* with the company about the *matter*, giving her *name* and new house *number* to which she was *moving*. An *immediate answer* came the next *night*, when in her *room* the *woman* walked *miles* while reading the *remarks* the company had made before when suggesting *improved* methods for *remitting* cash. The *most* she could do now was to *determine* upon *improvement* in her *much-mistaken* method. "I *am more* fortunate than *some* people," she *remarked*. "Not all *my* savings are gone. I will *remember* to *mail* cash with caution."

T

WARM-UP: at-it, what, two-too-to, altogether, told, stock; tell-till, still, yesterday, situation, satisfy-satisfacory; state, should, desire, strange, stop

DRILL: The Home *State Stock* Company gave a *two*-hour play *yesterday at* summer camp which, *strangely* enough, *satisfied* everybody. Many *stated* that the good *situations in it* were *altogether too* few. *Still* each *situation* was well *told*, and in the *telling* very *satisfactorily* met the *desires* of the people. The *stock* company *should* know now *what* is a *satisfactory* play *to* present and *should* give *it* over and over *till* people ask them *to stop*.

T-D

WARM-UP: nature, truth, trust, strong-strength, throughout; country, could, record, during-doctor, direct, draft, address, deliver-delivery, together, catalog, committee; word, order, dollar, educate-education, dear-deal, would, did-date, duty

DRILL: *During* a siege of flu our *doctor delivered* a series of *addresses* in *order* to *educate* those people *throughout* the *country* who *would* get *together* at meetings arranged by the *committee*. While he *could* ill afford taking time from his many *duties* to do this, he *did* meet every speaking *date* without a single *dollar* of pay. Every *word* of his many *deliveries* for the *education* of the public was *recorded*, and the *addresses* are now listed in a *catalog* at a cost less *dear* than having the flu. Even those *strong* by *nature* should not sit in *direct drafts*, said the *doctor*. The *truth* was that one's *strength* alone *could* not be *trusted* to *deal* entirely with flu.

SH-CH-J

WARM-UP: ship-shall, change-which, charge; sure, usual-wish, such, subject, suggest-suggestion, agent, general

DRILL: The *usual charge* for a *general subject such* as has been *suggested* by the *agent* for the school cannot be *changed*. My *suggestion* is that you ask him to *change* the *shipping charges which* he is *sure* to add. Or *shall* I *suggest* to him for you that you *wish* a *change* made in the *charges* for this *subject?*

K

WARM-UP: can, consider-consideration, because-cause, ask, success; enclose, question, occasion, quantity, call, quality; company-keep, complain-complete, capital, copy, confidence-confident, cover; weak-week, acknowledge, accept-acceptance, care, carry, acquaintance-acquaint, character

DRILL: Many a man *complains* that an *acquaintance cannot* always be *considered* a friend and wonders why he *cannot ask* that both be *enclosed* in one being. The difference between the two is not so much a *question* of *quantity* as *quality* of *character*. On *occasion*, friendship *covers* what many an *acquaintance* would *call weakness* of *character* or lack of *consideration*. *Because* a man has little *capital* or does not *care* to *copy* others in *acknowledging* what is *weakness* or *success*, does not mean that he *cannot consider* himself a *success*. He need not even *acquaint* himself with or be *accepted* in *complete confidence* by those heading great *companies*, to be a *successful* friend. *Acceptance of* your *cause keeps* true friends *week* after *week*, without *complaint*, *confidently* helping to *carry* your *cares*.

"Match 'Em Up" Quiz

BORIS RANDOLPH

FOLLOWING is a list of forty four-letter words. Match one word with another so as to make twenty eight-letter words and have no words left over.

For instance: Given the word BALL and the word FOOT you might form the word FOOTBALL.

You get 5 points for each right answer.

(See page 466 for the Correct Answers)

1. ACHE	21. LESS
2. ACRE	22. LIVE
3. BACK	23. LONG
4. BARE	24. OVER
5. BARN	25. PIKE
6. BEAT	26. PRIM
7. BOOT	27. ROSE
8. BROW	28. SCAR
9. CITY	29. SOME
10. COME	30. SONG
11. DRAW	31. SPIT
12. EVEN	32. TURN
13. EVER	33. WELL
14. FARE	34. WHAT
15. FIRE	35. WINK
16. FORE	36. WIRE
17. HAND	37. WISE
18. HEAD	38. WITH
19. HOOD	39. WORD
20. JACK	40. YARD

Speaking the Boss's Language

ROBERT P. GARROTT

FRESH out of school, I got my first secretarial job—taking dictation from about seven pump and machinery salesmen. There were many technical terms new to me, and dictation came at odd moments when one of the bosses was hurrying from one call to another. One recurring term that seemingly made no sense was "red bushes." The files showed a great many of them being sold regularly, but there was nothing in the stock room either vegetative or red. Yet, there it was in the shorthand notes.

The following morning the finished letter bounced back, with the angry comment that "red bushes" meant "reducing bushings." Subsequent letters had to be redone when it was explained that a "mercoid" was a switch, "Delco" a saw, "ell" or "L" an elbow pipe fitting, and a "sump" was a type of pump.

I found that revisions of this sort on urgent work that sometimes required as many as twelve carbons prepared at one writing were major undertakings. The previous secretary had lost his job in trying to reform the salesmen's manner of dictating half-terms. It is often possible to learn the meaning of technical terms by questioning the boss or consulting correspondence files. In my case, the boss was seldom around, or too busy to spare the time.

IN analyzing the situation, it seemed sensible to remove all hazards possible, giving my troublemakers more time to take care of the technical details. One of the men dictated complicated machinery specifications so fast it often caused him to stutter. Abbreviations he pronounced as spelled. The cure was to memorize the most-used specifications so he would not have to dictate them, or so they could be recognized no matter how he pronounced them. It was worth the effort just to hear him say before the entire office, "You write a mighty fine letter!"

ANOTHER of the salesmen had a Swedish accent and in rapid dictation the shorthand would remain faithful to it. Transcribing his work was like working a cryptogram—substituting *v* for *w*, *f* for *v*, *t* for *d*, and *th* for *s* or *z*. Ordinary words, of course, could be kept in mind, but having a system was insurance against mistakes with unusual words.

I encountered the individualistic type of correspondence for the first time when I worked part time for a professor in advertising, while attending university. Previously, the form of a letter, punctuation, etc., had been in the main a problem for my decision. Now the boss dictated punctuation and adhered to a letter form that had never graced a textbook. Some punctuation and word usage were highly original. Corrections, he said, spoiled the effect.

Since then I have met a number of men who use odd vocabularies to personalize their correspondence. At first, they seem radical and difficult to understand. After spending a number of years learning and practicing shorthand and typing, it is disconcerting to make changes in what you have come to believe are absolute principles of procedure. Contact with this sort of personality, however, brings about greater flexibility in taking dictation.

AFTER a nine weeks' course in military correspondence, spent in learning the rigid procedures set forth in Army Regulations, I was assigned as personal secretary for Brigadier General A. N. Stark, Jr., who had received his latest promotion in the African campaign and had an impressive military record. His aide was Win Pedersen, an All-American and pro football star; Norman Standlee, who had the same qualifications, was added later to the staff.

The preliminary training had been practically in vain. The General had a horror of formalized correspondence. Even the Adjutant General in Washington, D. C., was addressed, "Dear Jim." Officially, it bordered on sacrilege, but it was just such psychology that had made the General immensely popular, even with the enlisted men. Ernie Pyle had remarked on his ability to remember the first names of all his men. His vocabulary was colorful, sparked with football terminology, imaginative army invective, and British slang. This meant that there would be a minimum

of brief forms in the shorthand and the unusual words would be more difficult than those in the normal vocabulary.

Ordinary invective is difficult to transcribe. Its infrequency makes it disrupting because it is not essential to the sense of a phrase, and even the common terms bear strong resemblance to words that would make other sense. The same is true of foreign slang, which may often be hard to recall. In addition, it poses the problem of correct spelling. I would sometimes have to check on spelling of British expressions only to be told, "Try it, and use whatever looks best." I sometimes wondered what Noah Webster would do with "kopisetic." Or is it copesitic? "Rah" appeared frequently as an exclamation, punctuation, "etc.," and several other things.

LT. Pedersen handled the official social correspondence and was in charge of worrying over the niceties of diplomatic wording. I think his motto was, "What's a better word?" At least we spent enough time paging through lists of synonyms. It is an excellent way to build vocabulary. Some men follow a similar system in reverse to personalize their work. By use of synonyms any letter can be placed at any level of language. An extremist in this was a regimental colonel who insisted that "soldier" be spelled "sojer" and various other terms be similarly corrupted. It complicates a poor stenographer's life but is all in the day's work for a "star-duster," as assistants to "rank" were called.

When Brigadier General Neal C. Johnson took over the office as Assistant Division Commander of the 42nd Infantry "Rainbow" Division, we returned to the strict military form on all correspondence. Any other form would have been inconsistent with his personality. The regulations seemed to have been written expressly for him.

OCCASIONALLY, it is necessary to alter a man's style in accordance with concepts of what the reader will expect. In doing work for medical men and a professor in biology, I sometimes had to change certain Latin words or technical expressions into common equivalents. I recall one doctor who was addicted to writing about *sphygmomanometers*. It was the technically correct term, but in discussing them with less learned persons, we achieved better results when I changed the term to "blood pressure instrument or gadget." For the sake of speed, my shorthand notes called them "blood meters."

THE best argument I can give in favor of personalizing correspondence is based on experience in working for the Railway Mail Service. Through custom which has persisted several generations, that branch of the mails has retained phrasing and letter forms that were typical and popular in days of the quill pen. In trying to increase my speed for dictation in this work, I had to look up some of the old shorthand manuals that are no longer used. Some phrases I was hearing used every day were under "To Be Avoided" columns in English books. Nevertheless, they were part of the boss's vocabulary, and until I knew them I could not speak his language!

Your Own Shorthand List

EVERY business has its own special terms, and as you get used to your job, you'll find yourself making up your own special forms and phrases for frequently used expressions. That's convenient for you and you can read your own notes readily—but suppose someone else had to read your notes in an emergency?

Just in case, it's a good idea to make a list of your special outlines and keep it handy. Useful in case a substitute takes your work, the list can also be a help in training a new worker to your office routine.—*Marjorie Griffith*

Answers to "Match 'Em Up" Quiz on Page 464

4-3	BAREBACK	22-23	LIVELONG
5-40	BARNYARD	24-10	OVERCOME
7-20	BOOTJACK	26-27	PRIMROSE
8-6	BROWBEAT	28-9	SCARCITY
12-30	EVENSONG	31-15	SPITFIRE
14-33	FAREWELL	32-25	TURNPIKE
16-39	FOREWORD	34-13	WHATEVER
17-29	HANDSOME	36-21	WIRELESS
18-1	HEADACHE	37-2	WISEACRE
19-35	HOODWINK	38-11	WITHDRAW

DO YOU HAVE YOUR SPURS?

There's still time for you teachers, students, and stenographers to win proof of the success of your year's practice

FLORENCE ELAINE ULRICH

The Gregg Writer

Certificate of Teaching Accomplishment

THIS CERTIFICATE IS AWARDED TO

Marion C. Maxwell

in recognition of outstanding results accomplished in the teaching of shorthand and typewriting as evidenced by the percentage of students under instruction who have earned awards through the official

Gregg Writer Testing Program

If you missed last month's announcement, turn to page 468 for details about this newest award

EACH month we have talked with our student and stenographer readers about the awards they may earn by taking the tests in this magazine, and the proficiency and skill they can develop through the practice these tests afford.

Even as I write, the desks around me are piled high with tests and Contest entries. There must be 60,000 student applications for awards here right now awaiting examination, with more thousands of certificates in various stages of preparation for mailing to the successful candidates. There are typing speed tests, applications for Junior and Senior Membership in the Order of Artistic Typists, Shorthand Speed Tests, Complete Theory Tests, and applications for Junior and Senior Membership in the Order of Gregg Artists—not to mention the applications for Certificates of Attainment and Superior Merit certificates, with red or gold seal, depending on the shorthand writing style you have developed. (If you received the March and April magazines, you have seen what these last two certificates look like. Nice, aren't they?)

There are certificates and pins going to many countries in South America, to the East and West Indies, to China, Japan, and the Philippines; to Norway, Greece, and Egypt; to Canada and the British Isles; and to every part of these United States.

HAS your award application been sent in? Did you take the tests last month? Will you take them this month? There is still time left for you to win your stenographic "spurs," and you will find them useful when applying for that better-than-average position you covet, or to help you win the promotion you're working for.

Turn to the tests now. You'll find it great fun taking them for the beautiful awards. I'll be looking for your papers. And here's good luck to you in filling all the pages of your Achievement Album!

AS ANNOUNCED last month, the new GREGG WRITER CERTIFICATE OF TEACHING ACCOMPLISHMENT will be issued to teachers who are successfully using the GREGG WRITER tests and awards. No fee is necessary. A statement of the number of students in both first- and or second-year shorthand and/or typing, together with the number of shorthand and typewriting awards earned by them, will be needed, however.

The minimum requirement for the GREGG WRITER CERTIFICATE OF TEACHING ACCOMPLISHMENT will be that at least 80 per cent of the senior students under instruction shall have received the GREGG WRITER 80-word Shorthand Speed Certificate and O. G. A. Membership Certificate, and that at least 50 per cent of the students shall also have earned the 100-word Shorthand Speed Certificate or Pin.

The typewriting requirements are that 80 per cent of the senior students shall have earned the Senior O. A. T. Award, and the 40-word Competent Typist Certificate, and that at least 50 per cent of these students shall also have qualified on the Competent Typist Test at 50 words.

Additional credit will accrue to the teacher if a larger percentage of students qualifies at 100 words a minute and for any awards earned at the higher speeds.

THIS new certificate is being hailed with delight by our teacher friends, and we anticipate receiving an avalanche of applications as soon as they have totaled up their records!

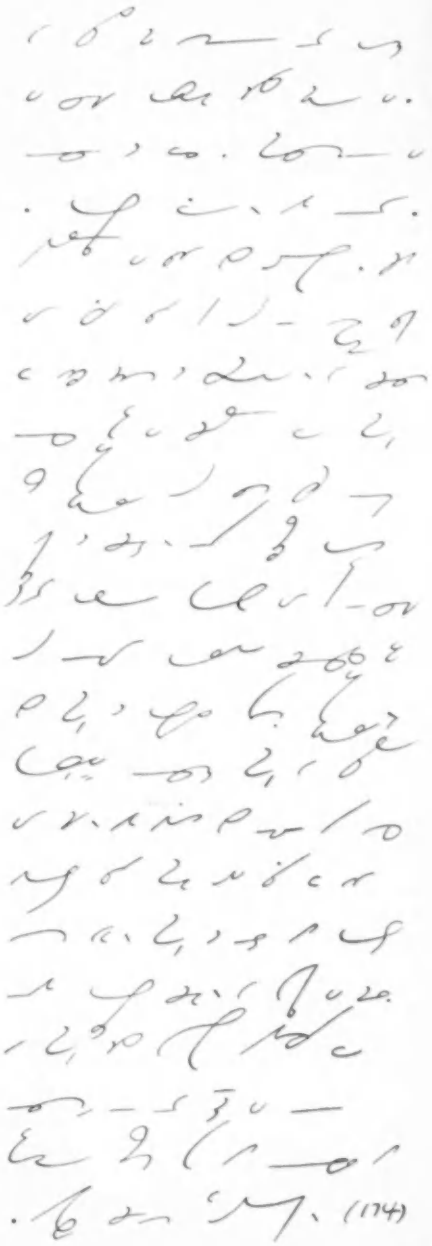
"I am writing for an application blank," one Chicago teacher tells us, "for I could qualify now for the shorthand certificate, but I will wait and see if 'With Honor' can be added. Some of the students have their 120-word Shorthand Certificates and are working toward 140. More than 25 per cent of the class should have their 120 within a week.

"One thing that pleases me is that the students are as anxious, really more anxious than I am to get the new Certificate. It will spur them on to their utmost capacity. When there is a goal to reach, better work is done."

WE believe that this will be the reaction in most of the schools, and we are looking forward interestedly to the result! Wonder who will chalk up the best record?

O. G. A. Membership Test

The Miracle of Friendship



(174)

All-Star Cup—Willard Rude

Sister Clare—Teachers' Cup

Awards Made in the 1947 O. G. A. Contest

ALL-STAR FINAL AWARD

FIRST PLACE: *Golden Loving Cup*—Professor Willard Rude, Oklahoma Agricultural & Mechanical College, Stillwater, Oklahoma

HONORABLE MENTION: *Fountain Pen Desk Sets*—*Mabel Morton*, Woodbury College, Los Angeles, California, and *Lilian M. Stoker*, 152 Bannerdale Road, Sheffield 7, England
Jack Romagna, Official White House Reporter, Washington, D. C.

TEACHERS' DIVISION WINNERS

FIRST PLACE: *Silver Trophy*—Sister Clare, St. Agnes Academy, Memphis 5, Tennessee
SECOND PLACE: *Gold O. G. A. Medal*—Martha V. Johnson, High School, Naugatuck, Connecticut
THIRD PLACE: *Dictation Timer Wrist Watch*—T. J. Ceeney, 51 Holders Hill Drive, Hendon, N. W. 4, England

Next Five Places—Fountain Pen Desk Sets

Donald C. Miller, High School, San Mateo, California; *Philip Sukenaitz*, The Gregg College, Chicago, Illinois; *Mrs. Daisy E. Conquest*, Hilo Commercial College, Hilo, Hawaii; *Anne Rice*, 33 Chiltern Drive, Surbiton, Surrey, England; *Sister Mary Cunigundis*, Academy of Our Lady, Chicago 43, Illinois

Next Eleven Places—Gregg Shorthand Reporting Course

Mary Eusatania, Williams Memorial Institute, New London, Connecticut; *Sister Mary Gervase*, Regina High School, Norwood 12, Ohio; *Gladys Phillips*, Derry Township High School, Hershey, Pennsylvania; *Rosa G. Webber*, St. Helens High School, St. Helens, Oregon; *Adrienne D. F. Boaz*, The Highgate West Hill, London, N.6, England; *Julia Hynes Christie*, St. Joseph's College, Emmitsburg, Maryland; *Mrs. Adna M. Henry*, Wilcox College of Commerce, Cleveland, Ohio; *Jean Marlow*, Argus-Premier College, 1 Byron Street, Bradford, Yorkshire, England; *Joyce Adams*, Sam Houston State Teachers College, Huntsville, Texas; *Florence E. Greenleaf*, Gilman High School, Northeast Harbor, Maine; *Ethel McCormack*, Fresno Technical School, Fresno, California

Proficiency Certificate Awards
Gold Seal

Ruby A. Agnew, Union High School, Milton Junction, Wisconsin

Paul Abo, Gregg College, Chicago, Illinois

Mrs. F. A. Bower, 699 Manchester Road, Sheffield 10, England

Irvin R. Bowman, Albert Leonard High School, New Rochelle, New York

Julie E. Davis, Williams High School, Stockbridge, Massachusetts

Mary J. DiPietro, High School, Holliston, Massachusetts

Sister M. Euphrasia, St. Michael Central High School, Chicago 14, Illinois

Angela Fiore, High School, Stamford, Connecticut

Theodora Fuller, 9 Gay Street, Bath, England

Ruby M. Holder, Plaisance, Demerara, British Guiana

Evelyn W. Jackson, High School, Chino, California

E. Muriel Jones, Royal Commercial School, Georgetown, Demerara, British Guiana

Sister Miriam Julie, Moreland Notre Dame High School, Watsonville, California

Myrtle E. Mabry, Community High School, Pekin, Illinois

Sister Mary Misaela, Holy Family Academy, Chicago 22, Illinois

Evelyn H. Morse, High School, Wareham, Massachusetts

Violet N. Neale, 178 Ennismore Gardens, Hampton Court Way, East Molesey, Surrey, England

Mrs. Mildred H. Noyes, High School, Oxford, Maine

Alice Okuda, Hilo Commercial College, Hilo, Hawaii

Marvella Rechtzigel, High School, Kenyon, Minn.

Beatrice Richards, Senior High School, Monroe, Wisconsin

Margaret W. Sheehy, Bushwick High School, Brooklyn, New York

F. Alison Spence, Arthur Hill High School, Saginaw, Michigan

(Continued on page 475)

Transcription Speed Practice

(380 Standard Words)

(192)

6-5432;
4-2662.1
(189)

May Test Material

[All clubs of test papers should be accompanied by a typewritten list of names to expedite checking and insure accuracy in making out certificates. May copy is good as membership tests for O. A. T., C. T., and O. G. A. until receipt of the June, 1947, issue]

Senior O. A. T. Test

INSTRUCTIONS: Type a copy of this letter, providing name and address, making suitable paragraphs. Also prepare the Comparative Balance Sheet which is to accompany the letter. Make a good two-page job of it.

Minimum office standard: Satisfactory work on first writing, in 40 minutes.

Dear Sir: In response to your telephone request, we have pleasure in sending you the accompanying Comparative Balance Sheet. We believe that it contains all the information you need. You will notice that the comparison is given for the years ending December 31, 1945, and December 31, 1946. If you find that you need the Comparative Income Account report or the Earned Surplus Account that we discussed, let us know and we shall have copies prepared for you. You may be sure that we are always glad to be of service to you. Very cordially yours, BROWN AND BROWN, Accountants.

COMPARATIVE BALANCE SHEET

ASSETS

	Dec. 31, 1946	Dec. 31, 1945
Investments, other than U.S. Government Obligations—at book values:		
General Portfolio Securities	$13,645,834.09	$14,763,859.15
The Machine Tool Company of Chicago	...	225,459.06
Total	$13,645,834.09	$14,989,318.21
Cash	2,875,948.61	1,841,374.68
U.S. Government Obligations—at cost	1,100,000.00	1,100,000.00
Accrued Interest Dividends	47,670.25	50,283.19
Amount Receivable for Securities Sold	...	44,732.43
Accounts Receivable—Other	949.73	1,279.16
	$17,670,402.68	$18,026,987.67

LIABILITIES

Accrued Interest	$ 29,195.83	$ 3,714.47
Accounts Payable, Accrued Taxes	32,461.02	34,314.69
Reserve Contingencies	...	60,000.00
3% Bank Loan, due January 1, 1956	3,850,000.00	5,350,000.00
Capital Stock and Surplus:		
Preferred Stock; none issued		
Common Stock; no par value; issued 1,000,950 shares; Less in Treasury 50,000 shares	1,000,000.00	1,000,000.00
Capital Surplus	2,531,185.96	2,531,185.96
Earned Surplus—From January 1, 1930	10,227,559.87	9,047,772.55
	$17,670,402.68	$18,026,987.67

Junior O. A. T. Test

INSTRUCTIONS: Type the following material about Jade, making a heading in all capital letters. Type evenly.

JADE Although jade is inseparably associated with China, and a fondness for it is almost a national characteristic, there are no known deposits in that country. The Chinese value jade above all precious stones, and for centuries the greatest rulers of the East treated it with a reverence given no other material.

Jade is a term applied to certain minerals of unusually compact texture and color, varying from nearly white to deep green. It has been *(Continued on page 474)*

May Competent Typist Test

Use double spacing in typing this test

(To find the gross number of words you write, divide gross number of strokes by 5; then deduct ten words for each error to get net words written. Divide this by 10 to determine the net words per minute. The number of strokes is indicated at the end of each line in order to facilitate counting the gross number of strokes written.)

	Strokes
There are few business men who can dictate a letter	52
of any length that does not need some editing, largely	107
because the attention of the dictator is focused upon the	165
messages it is to contain rather than upon the form. He	222
may dictate a long and involved sentence; his verbs may	278
not agree with the subjects; the plurals may be wrong;	333
a host of other little inaccuracies may creep in that the	391
secretary must correct in transcribing. The language must	450
be grammatical, no matter whether it is the work of the	506
secretary or the dictator. Separating the two parts of a	564
sentence connected by "and" will often produce a much	618
more effective expression of the idea. Many business men	676
have a habit of repeating a certain word in the same sen-	732
tence. In such cases, substitute a synonym that expresses	791
the idea. Keep the eyes and ears open for such repeti-	845
tions, and at the first pause write in the correct word	901
above the other.	920
The sense of the matter being dictated should be kept	974
in mind. The secretary must be on the lookout con-	1024
stantly for expressions that can be improved in transcrib-	1081
ing. Even if he does not always think it advisable to	1136
make such changes, the training he will get in studying	1192
the best ways of expressing a thought will add greatly	1247
to his power.	1262
The amount of editing necessary naturally will be gov-	1315
erned largely by the skill of the dictator. Some business	1374
men insist emphatically upon having their letters returned	1433
to them without any change in language—exactly as dic-	1487
tated. These instructions must be followed to the letter.	1547
The secretary should not, however, hand in letters that	1604

Strokes

contain obvious inaccuracies. If uncertain about a point, 1663
he should tactfully draw the attention of his dictator to 1721
it. Most business men will appreciate the interest the 1777
secretary shows in perfecting the correspondence. 1828

If the secretary diplomatically makes known his knowl- 1881
edge of correct diction and grammatical construction, and 1939
an insight into the principles of correspondence, the actual 2000
composition of many letters will soon be entrusted to him. 2060
He will thus not only increase his efficiency in the office 2120
by assuming added responsibilities, but will be working 2176
directly for his own interests. 2209

If the secretary's knowledge of grammar and compo- 2258
sition is deficient, a systematic study of these subjects and 2320
an effort to improve his use of the English language should 2380
be made. It should be one of the aims of the secretary 2436
at the beginning of his secretarial work to learn all he 2493
possibly can about the business in which he is engaged. 2550
He should learn the prices, the discounts, the names, and 2608
the nature of all the articles the firm deals in or manu- 2664
factures. He should study the methods followed by his 2719
employer, and analyze his selling talk. The names of 2773
the regular correspondents, or customers, what they buy, 2830
their peculiarities, the discounts given, their credit rat- 2888
ings; in fact, all the information available in connection 2947
with their relations to the business should be acquired 3003
by the secretary so that he will be able to supply imme- 3058
diately from his own knowledge any needed facts, or se- 3112
cure the documents that give them. A large amount of 3166
this information may be secured from the files of corre- 3221
spondence, or from catalogues and booklets. The knowl- 3275
edge gained of a business from such a study will enable 3331
the secretary to edit intelligently any letter and transcribe 3393
it in a way to convey clearly the information it is in- 3447
tended to give even if imperfectly dictated.—*Taken from* 3491
"Secretarial Studies," SoRelle and Gregg.

[*Repeat from the beginning until end of the ten-minute test period.*]

(Concluded from page 471) used since prehistoric times in the manufacture of weapons, utensils, and ornaments, and the name is commonly restricted to the minerals jadeite and nephrite. Suitably cut, jade possesses the property of emitting a very clear musical tone when struck, and its resonant character has been known to the Chinese for centuries. Sonority, when combined with characteristic translucency and color, is regarded as a sure test of genuine jade. "Sounding-stones" and stones for polishing them are mentioned in Chinese records dating back to 23 B. C. In spite of its toughness, jade is worked into complicated forms and elaborately carved objects. Of the many thousands of pieces from India and China, there are scarcely two alike. The artistic and lapidary work is so unique that Chinese jade carvings are classified as a distinct art.

Most of the jade used by the Chinese came from either Turkistan or Burma, and it is possible that some Siberian or New Zealand material has been used. Small amounts of nephrite have been found in Alaska and British Columbia and, while the material has not been found "in place" in either of these localities, the conclusion is that the boulders originated somewhere in the vicinity. The jadeite of upper Burma is practically all exported to China, and its value is nearly as great as the production of the ruby mines in that area.

"O.G.A." "C.T." "O.A.T."

OF alphabets, I've had my fill.
So please explain these, if you will.
I've found the words for "O.G.A.."
But still I'm stumbling on my way
To uncode "C.T." and "O.A.T."
Will you please print the words for me?
Abbreviations are a bore,
When used in back of and before
Or round about or to and fro,
Must one not in the "coded know"
Just read and write them all by rote,
And just by quick verbatim quote,
And shrug when asked to clarify
The if and how and where and why?

A Subscriber

Having grown up with our "alphabetical abbreviations" for the GREGG WRITER awards, we keep forgetting that some of our new subscribers may be mystified by those "codes"! We aim to give the certificates their full name in these columns at least *once* a year—maybe we haven't—but the initials are so much easier spoken and so much less space-consuming that we purposely use them most of the time, with never a plaint till now. If A Subscriber has read the Department pages up to here this month, the "code" words can't any longer be mere "call letters." She's now in the *know* on "Competent Typist" (C.T.) and "Order of Artistic Typists" (O.A.T.), as well as on the "O.G.A." (Order of Gregg Artists). Glad you asked!

Junior O. G. A. Test

A Challenge from Ros

(135)

Proficiency Certificate Winners in the 1947 O. G. A. Contest Teachers' Division

(Continued from page 469)

Red Seal

Joy Allshouse, Bayless Business College, Dubuque, Iowa
Sister Mary of St. Andrew, Convent of the Good Shepherd, Memphis 4, Tennessee
Sister Catharine Anita, Our Lady Queen of Peace High School, North Arlington, New Jersey
Sister Mary Carmella, Mt. Nazareth Academy, Pittsburgh 2, Pennsylvania
Catherine R. Carmody, Central School, Waterville, New York
Sister Albert Celine, Annhurst College, South Woodstock, Connecticut
Helen S. Christensen, High School, Old Lyme, Connecticut
William Crosland, Bessie Tift College, Forsyth, Georgia
Flora B. Culberson, High School, Blanchester, Ohio
Sister M. Daniel, Saints Cyril & Methodius Commercial High School, Bridgeport, Connecticut
Mary L. Eaton, High School, Lancaster, Ohio
Ann R. Forys, High School, Dracut, Massachusetts
Mildred E. Gannon, High School, Clinton, Massachusetts
Mrs. Albina F. Gibson, High School, Seguin, Texas
Sister M. Ildefonse, Girls Catholic High School, Hays, Kansas
Horace Jarvis, A71 Du Cane Court, Balham, London, S.W. 17, England
John L. De V. Jones, Royal Commercial School, Georgetown, British Guiana
Harriet Kinney, Eastern Illinois State Teachers College, Charleston, Illinois
Helen Kooistra, Eastern Academy, Paterson 2, New Jersey
Mrs. Gladys M. Larkham, Lincoln School, 14 de Julio 1517, Buenos Aires, Argentina, South America
Sister M. John LaSalle, St. Mary Academy, Indianapolis 2, Indiana
Sister Anne Magdalene, St. John Convent, New Haven 11, Connecticut
Sister Jean Marie, St. Clement School, Center Line, Michigan
Marjorie C. McLeod, Leyden Commercial High School, Franklin Park, Illinois
Mildred Meuis, Marin Junior College, Kentfield, California
Sister Mary St. Monica, Mundelein Cathedral High School, Chicago 10, Illinois
Mary Oatley, The Cottage, Ashford, Wilmslow, Manchester, England
Irene E. Ortner, La Sierra College, Arlington, California
Mrs. John S. Reed, High School, Frankfort, Kentucky
Lawrence Rice, Negus-Premier College, Byron Street, Bradford, Yorkshire, England
Earl Sanborn, Tilton-Northfield High School, Tilton, New Hampshire
Edna F. Sanford, 94 St. Marks Street, Ladywood, Birmingham 1, England
Eileen Schutte, Eastern Illinois State Teachers College, Charleston, Illinois
Felix Shular, Shawnee-Misston High School, Merriam, Kansas
Sister M. Speciosa, St. Ann's School, Chicago 8, Illinois
Donald C. Strickler, Woodbury College, Los Angeles, California
Mrs. Margaret L. Sutherland, Western High School, Washington 7, D. C.
Irene G. Tomlinson, "Brooklyn" 3 Bradshaw Road, Honley, Nr. Huddersfield, Yorkshire, England
Sister Mary Virginia, Nativity High School, Detroit 13, Michigan
Doris Wick, High School, Montrose, Colorado
Idah F. Willison, South High School, Grand Rapids, Michigan

O. G. A. Membership Certificate Winners

Sister Mary Adolorata, Holy Name High School, Omaha 3, Nebraska
Elsie H. Affonso, Convent of Mercy, Georgetown, Demerara, British Guiana
Sister M. Alice, Divine Redeemer Academy, Elizabeth, Pennsylvania
Aurex Battersby, Woodbury College, Los Angeles, California
Jewell E. Bauman, Community High School, Newton, Illinois
Leona C. Bird, Senior High School, Logan, Utah
Mrs. Ione Boardson, High School, Warren, Minnesota
Clara Bolman, High School, Belpit, Kansas
Elaine H. Brede, Township High School, Genoa, Illinois
June Bulseck, Eastern Illinois State Teachers College, Charleston, Illinois
Kathryn M. Calhoun, Mineral Rural High School, West Mineral, Kansas
Sister M. Clare, St. Paul's Indian Mission, Hays, Montana
Mary D. Clark, High School, Catonsville, Maryland
Margaret G. Costello, Central School, West Newbury, Massachusetts
Ruth Delaney, Composite High School, Edmundston, New Brunswick, Canada
Samuel M. Dew, Alva School, Alva, Florida
Sister M. Elisabeth, Good Counsel Academy, Mankato, Minnesota
Imogene E. Engel, Eastern Illinois State Teachers College, Charleston, Illinois
Sister M. Evangelist, Marymount High School, Garfield Heights 5, Ohio
Mrs. Pauline Fischer, High School, Fowlerville, Michigan
Mrs. Blanche B. Gardner, 1035 West 106th Street, Los Angeles 44, California
Mrs. Ada Gehring, High School, Howard, South Dakota
Norma Hall, Lamar College, Beaumont, Texas
Sarah Hall, High School, Newcastle, Indiana
Eleanor P. Haweeli, Senior High School, Berlin, New Hampshire
Edwin C. Hong, San Juan Union High School, Fair Oaks, California
Mrs. Beulah E. Hudson, John R. Ruchtel High School, Akron 2, Ohio
Martha H. Jones, Ebensburg-Cambria High School, Ebensburg, Pa.
Sister M. Julia, St. John's High School, St. Louis 16, Missouri
Mrs. Alice Kariker, High School, Albany, Missouri
Mrs. E. L. Kokes, High School, Ord, Nebraska
Stephanie V. Kucz 2428 W. Walton St., Chicago 22, Illinois
Mrs. Frances B. Ladd, High School, Chelsea, Vermont
Sister M. Liguori, Holy Name High School Omaha, Nebraska
Florence M. Lake and Ruby B. V. Lake, "Edincamp" Factory Road, Antigua, British West Indies
Sister Mary Louise, St. Gerard's High School, San Antonio 3, Texas
Sister Mary Magna, Colegio del Inmaculado, Corazon de Maria, Pereira, Caldas, Colombia
Sister Albertus Marie, St. Rose Convent, Bayamon, Puerto Rico
Rhoda Marks, Weylister Junior College, Milford, Connecticut
Sister Mary Martin, Our Lady of Lourdes School, River Rouge 18, Michigan
Lottie M. Mills, Lockyear's Business College, Evansville, Indiana
Sister M. Miriam, Angel Guardian High School, Chicago 45, Illinois
Earline Mitchell, High School, Paxton, Florida
Ruth Morgan, High School, Lane, South Dakota
Eleanor Morris, Robinson Business College, Welland, Ontario, Canada
Charles E. Moore, Eastern Illinois State Teachers College, Charleston, Illinois
Eva Irene Nagel, 1932 Laura, Wichita 9, Kans.
Mildred E. Nelson, High School, Cohasset, Massachusetts
Jane Nolan High School, Springboro, Ohio
Luella O'Brian, High School, Wakeman, Ohio
Helen C. O'Pezio, High School, Central Islip, New York
Sister M. Pascal, Sacred Heart Commercial School Columbus 1, Ohio
Lorraine Paulick, Union High School, Molalla, Oregon
Jean Richards, Eastern Illinois State Teachers College, Charleston, Ill.
Sister Mary Scholastica, Mt. Mercy Academy, Grand Rapids, Michigan
Therese Schuh, Lincoln High School, Hurley, Wisconsin
Sister M. Seraphine, St. Paul High School, Scranton 9, Pennsylvania
Laura C. Sharp, High School, Waterford, Ohio
Flora P. Smith, High School, Philo, Illinois
Onnolee Steva, Memorial High School, St. Marys, Ohio
Sister Marie Therese, St. Mary Girls' High School, Lynn, Massachusetts
Clarence Weberg, High School, Oldham, South Dakota
Norma Weger, Eastern Illinois State Teachers College, Charleston, Ill.
Mrs. C. L. Westermeyer, Campion Academy, Loveland, Colorado
Mrs. Norma E. White, Hot Wells High School, San Antonio 4, Texas
Mrs. Ralph Willson, High School, Erie, Kansas
Virginia S. Winstead, Girls' High School, Anderson, South Carolina

[Individuals and School Divisions winners will be listed in the report coming next issue. See page 478 for Individuals Division Special Mentions.]

Anthony Hamilton

TAKE A TIP FROM TONY!

Think!

MISS ANTEL was new on the job, but she read the letters back without any hesitation, though Mr. Wellesley had dictated them rapidly, in a rush to meet a 2 o'clock appointment.

"Okeh," he smiled, handing her the correspondence, and adding, as she started away to transcribe the letters, "A very close friend of mine is planning to make a trip to England. Would you please check boat and plane schedules, and also find out about reservations at a medium-priced hotel in London. I'll need the information for a supper date tonight."

Mr. Wellesley shrugged on his coat and left the office with no further explanations.

MISS ANTEL was a crackerjack stenographer (she had attained the highest speed in her high school graduating class of 110 commercial students) and her typing was excellent, too. But she was inexperienced as a secretary, and now she faced her first real test. She had never done this sort of thing before, but she figured that the boat and plane schedules would be easy to find out about. The real problem would be getting information about making hotel reservations in far-away London. On that, frankly, she was stumped.

One of Miss Antel's school friends, who had come on the job at the same time she did, suggested that she contact Miss Foley, a secretary who had been with the firm for more than fifteen years. Miss Antel did just that.

"I know just how you feel," Miss Foley sympathized, when the new girl had explained her difficulty. "When I first came here I was puzzled by many things, but in a short time you'll learn a number of little tricks that will help you solve the problems that pop up and seem so difficult at first. Just remember that 99 out of 100 times there is a way to solve a problem. It's just up to you to find that way. I think one of the greatest assets anyone, and especially a secretary, can have is good common sense and an ability to think.

"Now look," she went on, "you want to find out about hotel reservations in London. Let's use our heads! First, have we any facility in our own organization for supplying the information? Well, in this particular case we do not; we don't have any overseas salesman, and we don't have men that arrange reservations. Your next best bet is your telephone and the classified ads of your telephone directory. If you look under 'Travel' you'll probably get a number of leads about travel agencies that could supply the information—and even arrange the whole trip, for a fee, of course.

"If you can't seem to get any help from the telephone book there are always English firms in the city; the British Consulate ought to be able to help; or some of the larger hotels here might have the information or know where you could get it. You'd probably get a number of good suggestions. Remember, there is *always* a way. I'm just giving you a few ideas. Now *you* go get the information!"

Miss Antel got busy on the telephone and by the time her boss had returned she had the names of three medium-priced hotels in London where reservations might be obtained by cable, and she also had the boat and plane schedules. Her boss was pleased. She had passed her first test as a secretary.

PROBABLY she doesn't realize it now, but Miss Antel got some sound advice from Miss Foley. In time, if she stays in secretarial work, Miss Antel will probably make a number of trips back to her friend's office to thank her for the advice received.

In business today there are a number of secretaries and stenographers (and not just beginners, either) who have fallen into a routine thought pattern: The boss gives complete instructions and they carry out the instructions—to the letter! But as soon as a problem presents itself—no instructions given—comes confusion! To the stenographer who thinks in a routine fashion, such a problem creates mental chaos. But to the alert, "thinking" stenographer, the problem presents a challenge that is mentally stimulating, and that problem is sure to be solved. It may be these seeming "posers" appear only infrequently, but when they do come up they serve as a test to determine how much a secretary "has on the ball."

SUPPOSE your boss is going to preside at a formal meeting next week. He is not familiar with the finer points of parliamentary procedure and he wants you to get information on the subject for him. What would you do? If you're not in a mental rut, you'll head for the office library. If there is no such information available there, or if you have no office library, you'll stop at the town library, on your own or office time, describing your needs to the librarian. Most likely you'll go back to the office with a copy of Roberts' "Rules of Order" or "The Parliamentarian" by Cora Trow, much to your boss's pleasure because you did not have to ask him those old familiar questions: What shall I do? Where shall I look? How do I go about it?

And, incidentally, if you do not already belong to the library in the town in which you work, join at your first opportunity! You never know when you might have to avail yourself of its facilities. The library probably contains many books, periodicals—statistics, even—relative to your type of business; also much material of personal interest to you.

Operator!!!

"No, Mr. Smith isn't in just now—would you care to leave a message?"
"All right; just a minute until I get somebody who can write."

A FEW days following the formal meeting, your boss perhaps may come racing out of his office. He is very much excited. He has a big idea for an entirely different type of advertising for the sale of the firm's product. He tells you that instead of buying space in the various magazines and printing comic strips and pictures of pretty girls with coupons in small form at the bottom of the page, why not make the whole page a coupon! It would have a great deal of attention value! And it's new! It's different! It's never been done before! Then he stops to think. Yes, it's never been done before; at least he has never seen it. Why? Certainly someone else must have thought of it!

Puzzled, he asks you to find out why coupons are presented in such a small fashion instead of printed full-page style, where they would be most likely to have maximum attention value. He returns to his office leaving you flabbergasted. This is a real puzzler. What can you do?

Well, of course, first there is the advertising department of your concern. If you don't have such a department, you might call an advertising agency or a publishing house, if either is conveniently located. If this is impossible, you might try to reason it out for yourself. Certainly the firm itself would have no objection to the ad if it would improve business. The advertising agency would not object because their job is to prepare what the advertiser wants them to prepare. And the magazine itself should not object as long as the space is paid for. Then who would?

THERE is only one step left till a mailed magazine reaches a subscriber's home, and that's the Post Office. You give them a ring and sure enough you get the information you're seeking. You find that the Post Office will charge an enormously higher rate for the mailing of the magazine if a coupon is more than half the size of a

page. They call it "sampling," and the rate of postage that most magazines pay does not allow for "sampling."

Of course, when you tell your boss this, his keen enthusiasm deflates like a punctured balloon, but the important point is you "doped" it out by "thinking"!

As a matter of interest, if you have not already become good friends with your Post Office and learned about its most familiar regulations, do so as soon as possible. They're always glad to help you. If you have a mailing problem, call the Classification Department *before* you mail, and they may save you a great deal of trouble. Free literature about the different classes of mail can be obtained on request at most Post Offices. Better get it soon, for no matter what office you find yourself in, you'll need mail information either in your head or at your hand!

WHENEVER you're stumped in the future, ask yourself those old standbys: Why? What? When? Where? and How? They'll help to start your mind working, and one fact will lead to another until you have the information you need. No problem is too tough if you only go at it right. Think!

Special Mention Winners—Individuals Division—1947 O.G.A. Contest

(Top-Flight Winners will be listed next month)

Cornelia Aguilar, Immaculate Conception High School, Constant Spring, Jamaica, B. W. I.
Mya Tjon-Aman, 43 Croal Street, Georgetown 11, British Guiana
Mona Ames, Central Kitsap High School, Silverdale, Washington
Carolyn Marie Appelt, 538 North Luzerne Avenue, Baltimore 5, Maryland
Rosemary Arens, 523 Highland Street, Hammond, Indiana
Helen S. Avery, 42 Walker Street, Manchester, Connecticut
Doris Bates, 4807 Champlain Avenue, Chicago, Illinois
Mary Ann Baughman, Bloomfield, Iowa
Clarice Belcher, 4516 Ester Street, San Diego, California
Grace Binkele, High School, Tigard, Oregon
Lola Mae Blackwood, Marysville High School, Marysville, Kansas
Rose D. Boghosian, Route 1, Box 407, Selma, California
Stamatis G. Bollas, 12 Elm El Fared Street, Salah El Dine, Alexandria, Egypt
Jacqueline Bourgouin, Joubert School, Dorval, Montreal 33, Quebec, Canada
Joan Burt, St. Francis Academy, Joliet, Illinois
Robert F. Butman, High School, Cohasset, Massachusetts
Carmen D. Camacho, Box 1017, Panama City, Republic of Panama
Mary Margaret Carberry, St. Joseph Academy, Chillicothe, Missouri
Ida M. Cardoso, Cia. Swift do Brasil, S.A., Caixa Postal 68, Rio Grande do Sul, Brasil, South America
Regina Cardoze, Colegio de Ma. Inmaculada, Panama, Republic of Panama
Frances Clark, Commercial High School, Rochester, Illinois
Ruth Clark, High School, Blanchester, Ohio
Joseph B. Cleary, 4415 53rd Avenue, Laurel Hill, Queens, New York
Dolores Clemens, 403 Stryker Avenue, St. Paul 7, Minnesota
Monte J. Conaway, American Fruit Growers, Inc., P. O. Box 3456, Terminal Annex, Los Angeles 54, California
Dorothy Copriviza, Moreland Notre Dame High School, Watsonville, California
Barbara Craven, Negus-Premier College, Bryon St., Bradford, Yorkshire, England
Hyacinth Crawford, Convent High School, St. John's, Antigua, B. W. I.
Maureen Du Silva, 53 Russell Street, Charlestown, Georgetown, British Guiana
Joan Day, 734 West 11th Street, Casper, Wyoming
Mrs. Cora Lee Dial, Soil Conservation Service, Box 1354, Albuquerque, New Mexico
Diana Diaz, Colegio de Ma. Inmaculada, Vista del Mar, Apdo. 372, Panama, Republic of Panama
Marie Dierkes, Saint Mary's Central High School, Carlyle, Illinois
Willie Mae Dodson, Convent of the Good Shepherd, 20 North Avalon St., Memphis 4, Tennessee
Jean Donlon, St. Mary's High School, Beverly, Massachusetts
Pat Duncan, Parker High School, Greenville, South Carolina
Ruth Etter, Saint Mary's Central High School, Carlyle, Illinois
Myra Evans, 42 Edensor Road, Norwood, Sheffield 5, England
Pat Evers, Lincoln High School, Green River, Wyoming
Jeannine Fournier, St. Clare High School, 61 Park Avenue, Woonsocket, Rhode Island
Clara M. French, Auburn School of Commerce, 53 Court St., Auburn, Maine
Raymond Gabbour, 26 Talaat Harb Pasha Street, Alexandria, Egypt
Olga Goedel, High School, Wadena, Minnesota
Julia Gomez, Box 94, Frederiksted, St. Croix, Virgin Islands
Maurine Grant, 319 5th Avenue, North, South St. Paul, Minnesota
Dorothy Grubner, Pine Grove Road, East Herkimer, New York
S/Sgt. William A. Haines, USMC, 609 22nd St. N. W., Washington 7, D. C.
Elizabeth Hall, Janesville, Wisconsin
Della Rose Heil, St. Boniface High School, Elgin, Nebraska
Marteen Held, Box 83, Yankton, South Dakota
Dorothy Hess, 905 North Hiawatha, Pipestone, Minnesota
Loretta Hood, Woodbury College, 1027 Wilshire, Los Angeles 14, California
Fern Hotopp, Stewartville, Minnesota
Maxine Howes, Oketo, Kansas
Edward Huck, Jr., 772 Sherman Street, Denver, Colorado
David Jemmott, La Boca Occupational High School, Balboa, Canal Zone

(Continued on page 482)

THE ABILITY TO "HANG ON"

All about that little tyrant within us which makes us write faster than we can, day in, day out, whether we will or no!

CHARLES L. SWEM

WHAT is the dividing line between the champions and the near champions, between fast writers and writers not so fast, between a skilled verbatim reporter and one who must depend upon his "editing" ability to make a good report? In short, what is the difference between skill and mediocrity?

It is futile to attempt to define the specific in most cases. There is, of course, no absolute dividing line between two extremes, much less between two states of fine distinction. But there is sometimes in one person a quality not possessed by another which gives him the downweight, as we say in court, which, thrown in the balance with his other attributes, does make the difference between competency and mediocrity.

MANY people sidestep the question with the magic word "genius." They declare that one athlete or one shorthand writer can always excel his rivals because he has a genius for his particular calling. He has a special aptitude for it—a made-to-order mind or muscle for it—which gives him the advantage over others. This may be true in individual instances to the extent that one is handicapped by a trait not suffered by another, but as for the standard run of the human race—those born with neither handicap nor special aptitude—I do not think it is a matter of genius or aptitude or handicap at all.

Viewing the subject wholly along the lines of acquiring shorthand skill, I like to think that the little thing that makes all the difference is the simple, homely quality of being able to "hang on"—that sort of irritating, bedeviling urge to keep on going when you know you aren't getting anywhere and you are sure within the next few seconds you are going, figuratively, to die on the spot.

I have termed it a bedeviling quality, and it is. It is not pleasant and it is not exactly friendly. It is like a nasty little tyrant within one's self that keeps prodding one, against both reason and will, to do that which is palpably impossible to do. Most of those who are afflicted with it may be otherwise, good-natured, amiable, and even downright lazy people who would much prefer to stop and rest for a minute or two, but who, under the lashings of the ambitious villain inside, doggedly and painfully keep to the treadmill.

THE learning of any skill requires a large degree of personal stubbornness. All skills are mastered only by repetitive effort, and there is nothing more monotonous and discouraging than the repeating of one act over and over without variation. Perhaps that is the reason I observe among my reporting brethren of high skill more stubbornness of individual opinion than I do among other acquaintances: since they have displayed that very quality by persisting through the repetitious drudgery that the acquiring of high speed in shorthand entails. And, furthermore, they are continually meeting and overcoming situations that only a person of stubborn will can overcome.

All reporters, however skilled they are, are almost daily running into moments of crisis, when things look black and only their ability to "hang on" pulls them through successfully. A rapid witness, a noisy courtroom, with counsel wrangling while the witness is still speaking, and a Court who rules in a whisper, will and does frequently present a situation where however speedy and competent is the reporter he will be tempted to quit and to wonder if life is worth it all. But apparently the little tyrant inside goads his worst at that moment, and the weary reporter writes a little faster than he can and "gets it."

IT is paradoxical, I know, but it is a fact that all highly skilled writers frequently write faster than they can. That is why they reach the top and others do not. There is a point in all shorthand speed development where we apparently reach the limit of our particular ability. However much a

Notes by Betty Jackson Tobin

Taken during a visit to the Westchester Supreme Court, White Plains, New York

master of system and other things we become, and however hard we try to write faster, we discover that, say, 200 words a minute is our limit. We become convinced that that is as fast as we can write, and it is—because we are convinced of it. Although others write much faster, we cannot do it. We have got into a rut not only of habit, but of state of mind.

Our mental process is something like this: We are writing comfortably. The speaker takes a spurt. We find the going less comfortable. It becomes so uncomfortable that we are taxed to the utmost. We suddenly realize that it is as fast as we can write; it must be, because we are getting further and further behind. It must be more than 200 words a minute, since 200 words a minute is our top speed. Therefore, since 200 words a minute is our top speed, we cannot write any faster; and since we cannot write any faster than 200 words a minute, it is useless to try—a man cannot write faster than he can! Therefore, we give up and the speaker speeds on, with only the champions hanging on.

IT is not easy to hang on when our every impulse is to let go and give frayed nerves and tired mind the respite they desperately crave. But the little tyrant inside says, "No. Quit loafing! Haven't you any pride?" and we slavishly obey. I don't like tyrants. They are very disagreeable people. I have often suspected that I must have one somewhere inside me, one who is completely inimical to my most cherished pleasures in life; who keeps me at reporting and at writing articles like this when I would much prefer to be fishing in Florida or sailing on the Metedeconk. I am sure he must be there, and I hate him. I shall hate him to my dying day. But I suppose I must give him credit for being the villain who pays my income tax.

Transcript of Mrs. Tobin's Notes on opposite page

Q. What is your name? A. Mary Kane.
Q. Where do you live, Mrs. Kane? A. I live at 15 North Bond Street.
Q. In what town is that? A. That is in Mt. Vernon.
Q. How long have you lived in Mt. Vernon? A. For about 14 years.
Q. Where did you live before that? A. I lived down in New York.
Q. Whereabouts in New York did you live? A. I lived in the Bronx.
Q. You lived down in the Bronx? A. Yes, sir, for some time.
Q. What was your street address down there? A. 465 East 183rd Street.
Q. Before that where did you live? A. I lived down in Washington.
Q. That is in Washington, D. C.? A. Yes, sir.
Q. Did your husband work for the Government at that time? A. Yes, sir.
Q. For what office of the Government did he work? A. He was connected with the War Department then.
Q. He was working for the War Department? A. Yes, sir.
Q. At one time did you live in Richmond, Virginia? A. Yes, sir.
Q. For how long did you live there? A. I don't remember just how long it was.
Q. Is there any way by which you can fix that length of time? A. No, sir, I am afraid I can't do that.
Q. Stop and think. I am sure that if you put your mind to it you will be able to tell us. A. I am very sorry but I have almost completely forgotten about that.
Q. You cannot help us on that at all? A. No, sir.

THESE notes, as explained under the title across the page, were taken during a visit Mrs. Tobin made to White Plains to watch Mr. Dupraw at work—a sort of busman's holiday on one occasion when she was off duty herself from reporting the U.N. meetings at Lake Success. (Betty is one of the regular reporting staff there, as our readers probably already know.)

She came to watch and was put to work, her first experience in reporting a case in court. She was not made to do the transcript, too, though. Mr. Dupraw did that for the record, and reading her notes was no trick at all, as you can see for yourself! It would probably not be allowable for a page from her own official notes to be reproduced, so we are glad to be able to give you a sample of her reporting style, on this testimony take.

Going to Chicago?

ALL Gregg members of the NSRA have been extended an invitation by Doctor Gregg to attend a refresher course to be given July 1 to August 13 at the Gregg School of Shorthand Reporting in Chicago this summer—no fees or obligations attached.

There will be three speed groups operating—the lowest running from 140 to 160 wpm and emphasizing solid matter dictation; an intermediate group from 160 to 175, emphasizing two-voice testimony; and the top group from 175 to 200, emphasizing four- as well as two-voice testimony. Tests at each speed are given daily, which you may take if you wish, and the Gregg Expert Medal tests at 160, 175, and 200 wpm are given each month.

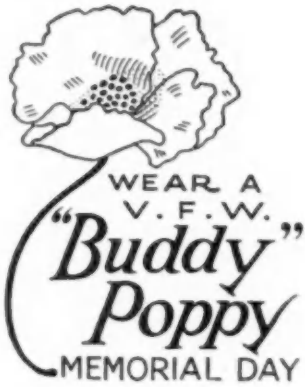
Let Mr. Paul M. Pair, director of the Gregg College, know if you are interested in attending this refresher session. Tell him on what date you plan to be there and for how long, for, in the event that it is impossible to accommodate all applicants, preference will be given to those who are heard from early. Are you going?

Special Mention Winners—Individuals Division—O.G.A. Contest

(Concluded from page 478)

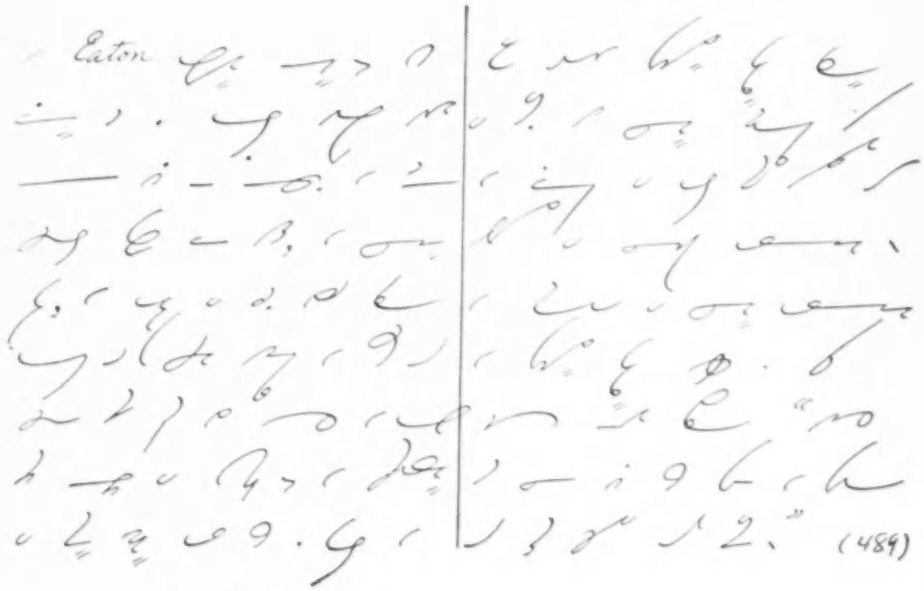
Nancy E. Jennings, Negus-Premier College, 1, Byron Street, Bradford, Yorkshire, England
Betty Jones, Lake Crystal, Minnesota
Peggy Joseph, La Boca Occupational High School, Balboa, Canal Zone
M. L. Joshi, Spicer Missionary College, Aundh Road, Kirkee, India
Shahu G. Kamble, Spicer Missionary College, Aundh Road, Kirkee, India
Catherine Kaminski, 80 Vermont Avenue, Fairfield, Connecticut
Bernardine Kanuith, St. Mary-of-the-Wasatch, East Bench, Salt Lake City, Utah
Agofia Kazub, St. Mary's Academy, P. O. Box 245, Colon, Republic of Panama
Jacqueline R. Kealy, 237 Monroe Avenue, Chisholm, Minnesota
Clytis Kersey, 3167 N. Kenwood, Indianapolis 8, Indiana
Shirley Kerwin, 2419 Pleasanton, Boise, Idaho
Frances Killian, R. 1, Stanley, North Carolina
Dorothy Kopecky, 3857 Estrella Avenue, San Diego 5, California
Georgeanna H. Krause, Box 245, Gatun, Canal Zone
Alyce Krentner, 3316 W. Pensacola, Chicago 15, Illinois
Christine R. Kujawa, 2319 Fleet Street, Baltimore 24, Maryland
Doris Kurkjian, 325 Witherspoon Street, Princeton, New Jersey
Catherine Lake, Edincamp, Factory Road, Antigua, B. W. I.
Clarisse Lamarre, St. Clare High School, 61 Park Avenue, Woonsocket, Rhode Island
Reta Lamb, Oxford High School, Oxford, Maine
Lynore Langehein, Route 2, Box 93, Fresno, California
Marjorie Langley, Route 1, Tulsa 15, Oklahoma
Miriam Leitman, 20 Luchan, Pasay, Manila, P. I.
Betty J. Linn, St. Euphrasia High School, No. 50th & Sunnyside, Seattle 3, Washington
Oscar Lomeland, Kristiansund, Norway
Ada Luckhoo, Ursuline Convent, Church Street, Georgetown, British Guiana
Margaret Lui, La Sierra College, Arlington, California
Allen D. Mack, Official Shorthand Reporter, 419 City Hall, San Francisco 2, California
William MacQuarrie, Roche Percee, Saskatchewan, Canada
Chizue Maeda, 3309 Hinano Street, Honolulu 40, Hawaii
Elaine Malcolm, River Road, South St. Paul, Minnesota
Gloria Marchesseault, 116 Cross Street, Southbridge, Massachusetts
Arlene Markre, Kenyon High School, Kenyon, Minnesota
Ada Marr, Oxford High School, Oxford, Maine
H. Marwood, 47 Houston Rd., Rugby, Warwickshire, England
Patricia McGuill, R. F. D. No. 3, Woonsocket, Rhode Island
Laverne Meier, 2401 Hanscom Blvd., Omaha 5, Nebraska
Dolores Miller, 2445 Pueblo Bonita, Albuquerque, New Mexico
Manuel Morales, Ancash 442, Lima, Peru
Joanne Murphy, Will Rogers High School, Tulsa, Oklahoma
Dorothy Nagata, Route 9, Box 223, Fresno, California
Elsie Nickel, St. Mary's School, Apia, Samoa
G. A. O'Brien, P. O. Box 20, Saint Nicholas, Aruba, N. W. I.
Vera Orr, c/o Congressman Rodden, Member of Congress, House Office Building, Washington, D. C.
Annalee Owen, 289 Forest Avenue, West Milton, Ohio
Manuela I. Wong, P., Colegio de Ntra. Sra. de los Angeles, David, Chiriqui, Republic of Panama
Joseph Pedro, St. Patrick's School, Frederiksted, St. Croix, Virgin Island
Marina Ballesteros Perevra, Colegio del Inmaculado Croazon de Maria, Pereira, Caldas, Colombia
Helen Peshel, Memorial High School, Ely, Minnesota
Laurence B. Pike, Y/3, U.S.N. School (Naval Justice), U. S. Naval Station, Port Hueneme, California
Lorraine Pingle, St. Joseph High School, Grenville, South Dakota
Janet Pitzen, St. Leo's High School, Tacoma, Washington
Eleanor A. Polevoy, 24 Swan Street, East Providence 14, Rhode Island
Muriel Powell, 113 Alnwick Road, Intake, Sheffield, Yorkshire, England
Norma Ruth Reed, High School, Lancaster, Missouri
Rita I. Y. Reynolds, 2525 East 22nd St., Brooklyn 29, New York
Juliette Maud Richards, Nelson Street, The Ovals, St. John's, Antigua, B. W. I.
Ruth M. Robinett, Senior High School, Wapato, Washington
Frank Sabin, 911 Ventura Street, Altadena, California
Betty June Said, R. R. No. 4, Maquoketa, Iowa
Grace Sakamoto, 3143 Hayden Street, Honolulu 56, Hawaii
Margaret Schaefer, High School, Naugatuck, Connecticut
Jeanette Scheuermann, Route 1, Strum, Wisconsin
Marjorie Schmeider, High School, Montclair, New Jersey
Reeva M. Senseman, 425 South 13th Street, Harrisburg, Pennsylvania
Betty Shank, Route 2, Elizabethtown, Pennsylvania
Genevieve Sierpin, 4335 East 72nd Street, Garfield Heights 5, Ohio
Doris Sinz, 3829 Lawler Drive, St. Louis 20, Missouri
Donald C. Smith, 39 Clifton Avenue, Mansfield, Ohio
Mary Ellen Sparling, Route 4, Wabash, Indiana
Shirley Stanley, 4845 Prairie Avenue, Chicago, Illinois
Virginia Stepech, High School, Shinnston, West Virginia
Helen Storch, Route 7, Center Road, Saginaw, Michigan
Otome Takushi, 921 A. Waioka Road, Honolulu, Hawaii
Mary Thum, 4805 Terrace Avenue, St. Louis, Missouri
Rosemary Tiby, High School, Woodbine, Iowa
Elba M. Troyano, St. Rose High School, Bayamon, Puerto Rico
Helen Jean Turner, Bethesda-Chevy Chase Senior High School, Bethesda 14, Maryland
Monica Vincent, Convent of Mercy, Charlestown, British Guiana
R. H. Webb, 69 Inglethorpe Street, Fulham, London, S. W. 6, England
Joe R. West, 1075 Federal Boulevard, Denver 4, Colorado
Phyllis White, High School, Westhampton Beach, New York
Alice Whitten, High School, Bartow, Florida
Lucile Witter, 5718 N. Winthrop Avenue, Chicago 40, Illinois
Beverly Woods, 3rd & McClelland Street, Port Townsend, Washington
Florence Wyss, High School, Peshtigo, Wisconsin
Gloria Yhap, P. O. Box 1712, Cristobal, Canal Zone

Each year



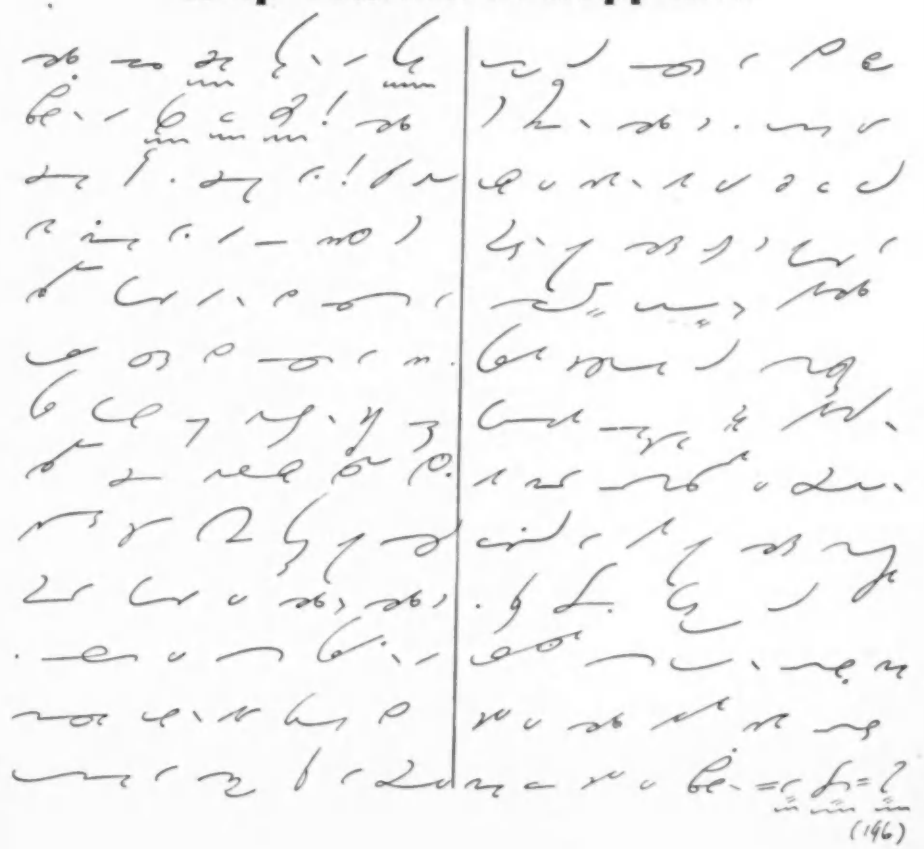
V.F.W.

V.F.W.



(489)

Help Yourself to Happiness



(196)

Henry C. Lytton

The First Hundred Years . . . !

NICHOLS FIELD WILSON
In "Adventures in Business"

[illegible]

[redacted]

Initiative

America's pioneers had great Initiative, the quality that combines imagination and leadership. Bringing his wares to the lumbermen in 1867 demonstrated Mr. Lytton's initiative.

This is not Mohamet going to the hill—but a 19th century sequel. It is Henry C. Lytton in 1867, bringing his store to men in the lumber camp near Ionia, Michigan. During the winter months the men could not come to town, so Mr. Lytton went to them.

Determination

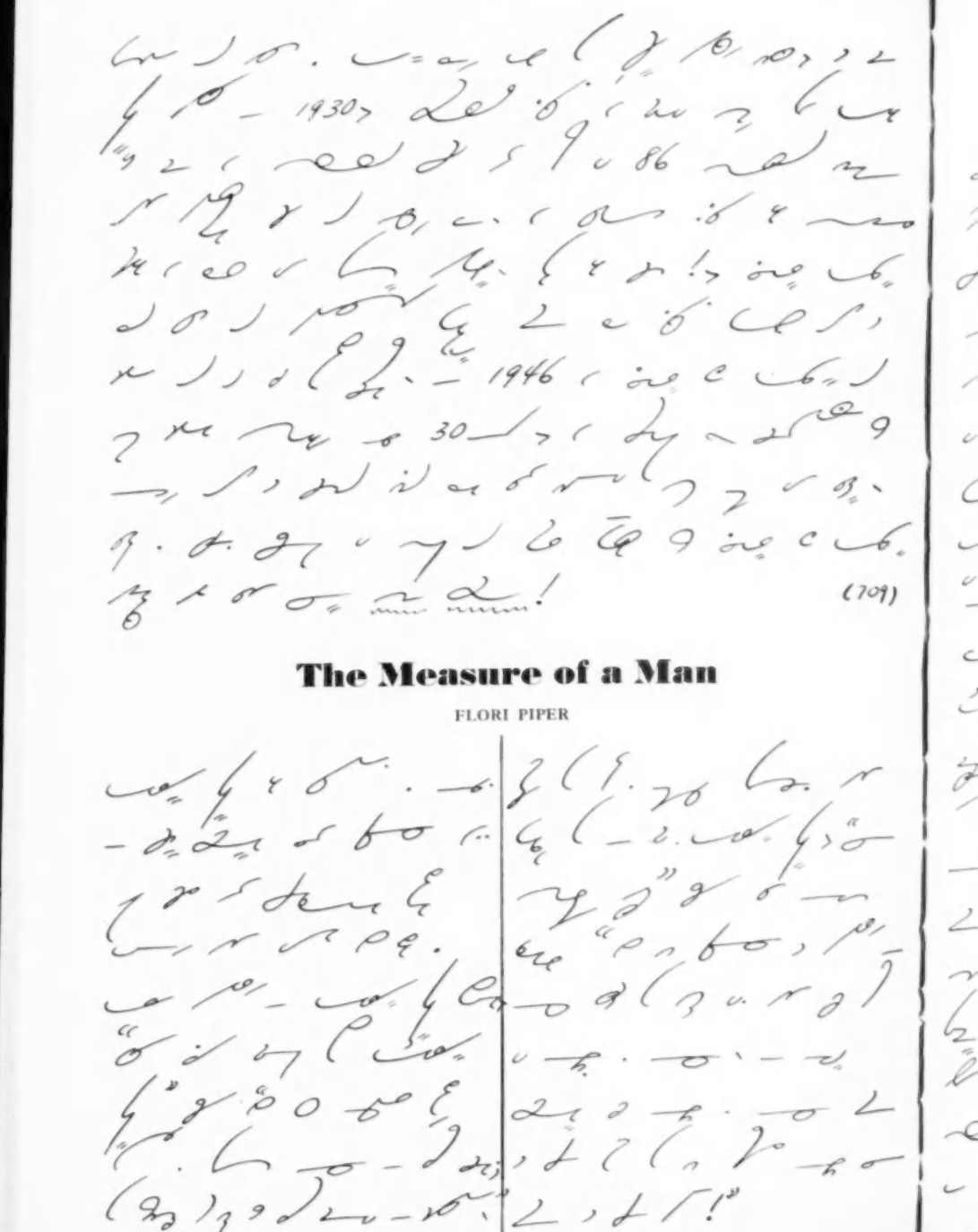
In 1865, at great peril, he crossed the frozen Mississippi afoot . . . . just to keep an appointment.

Integrity

In 1876, owing to a depression, his business failed. But he paid off his creditors 100 cents on the dollar.

"Initiative plus Determination, backed by Integrity, are the lifeblood of America."

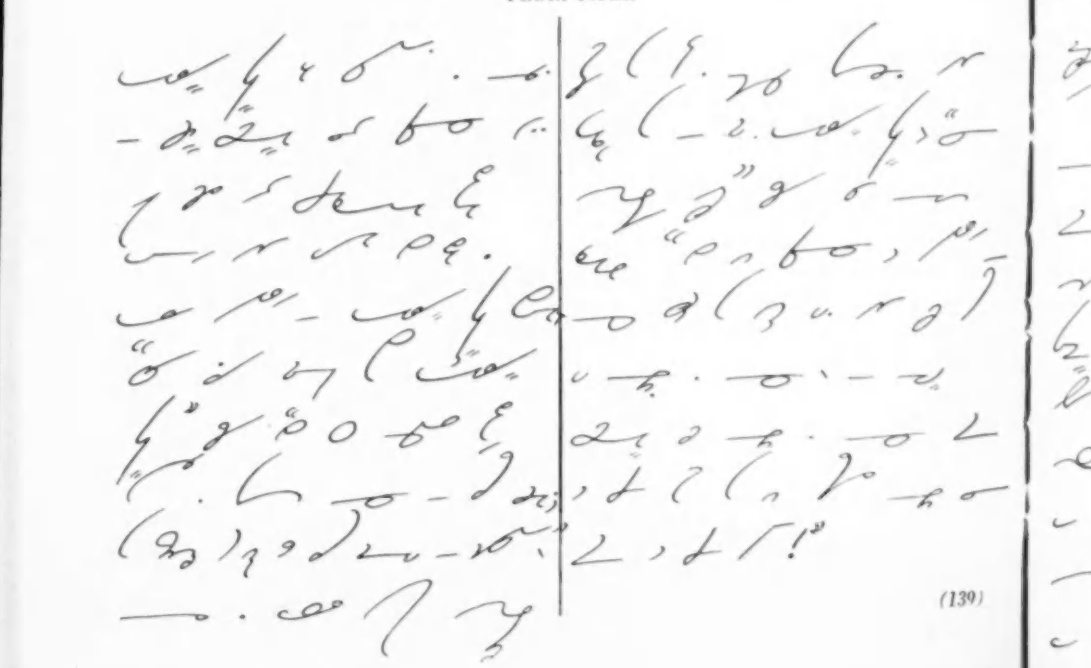
HENRY C. LYTTON



(709)

The Measure of a Man

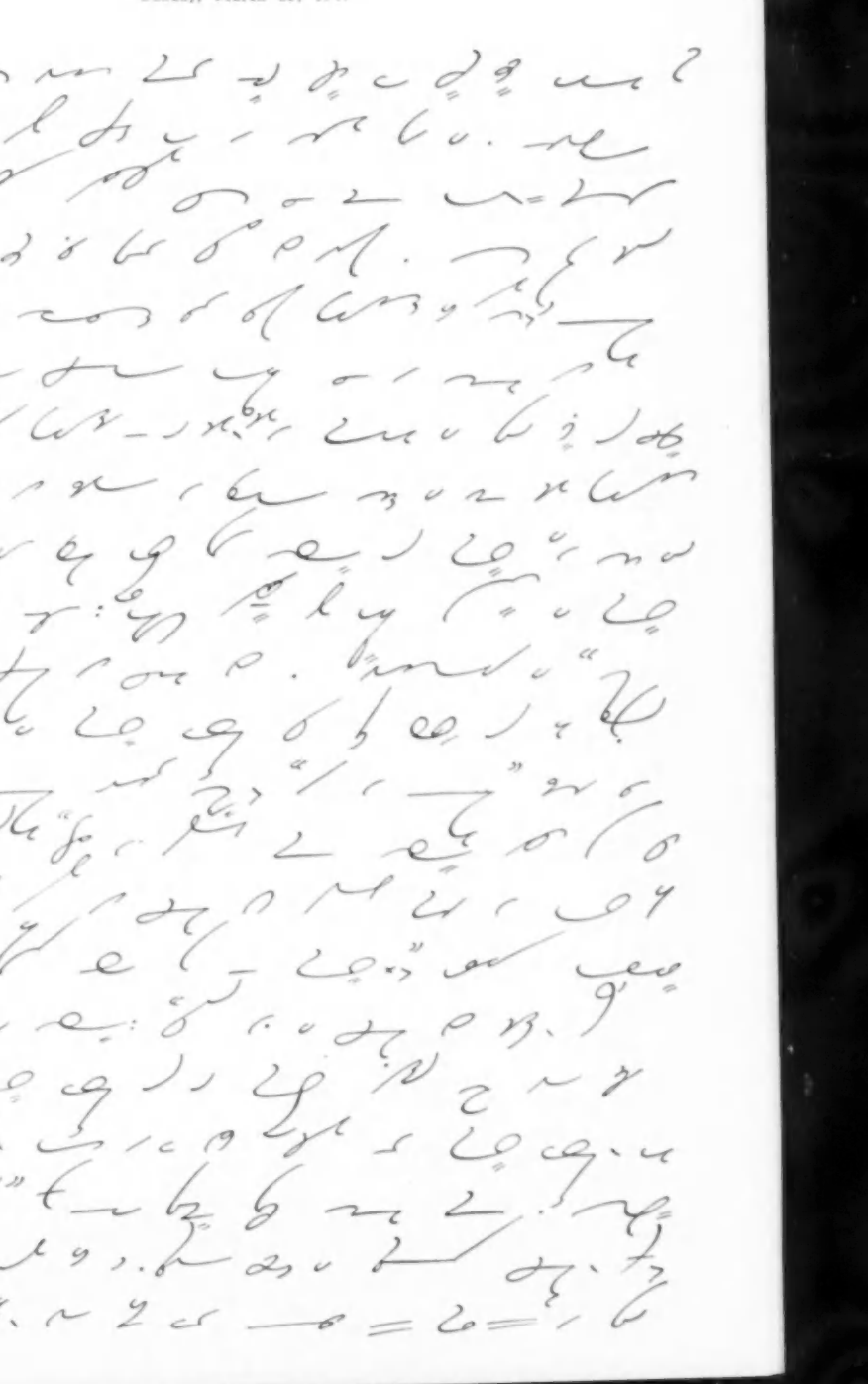
FLORI PIPER



(139)

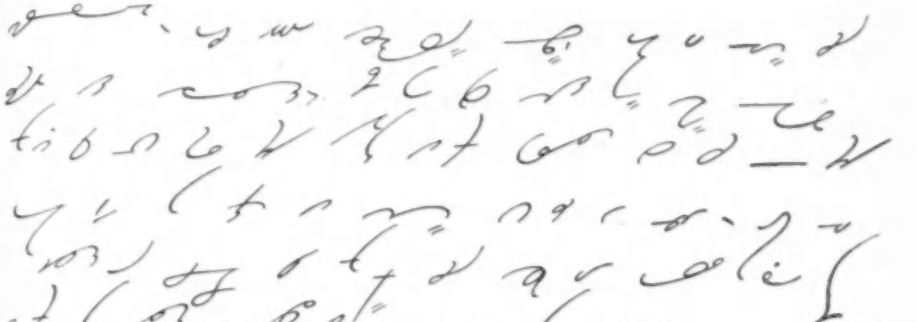
"Lobby" for Home Foods

From the "New York Herald Tribune"
Sunday, March 23, 1947



Yvette Gagne

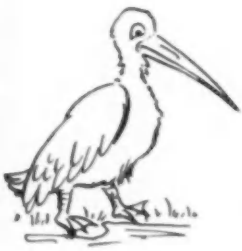
Ellender

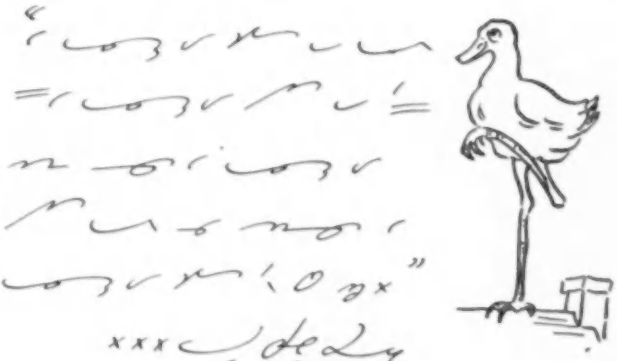


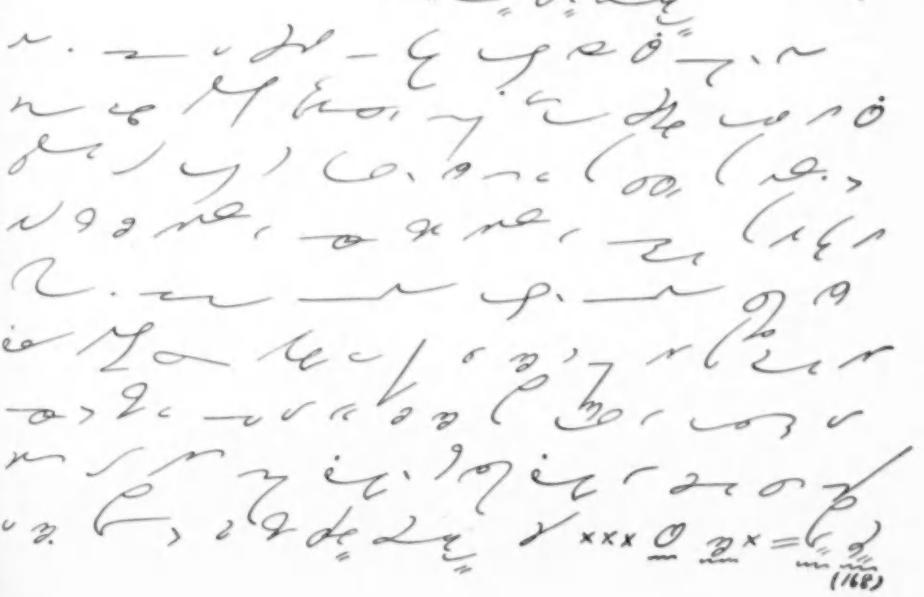
(734)

Why Worry?

From "about the First"





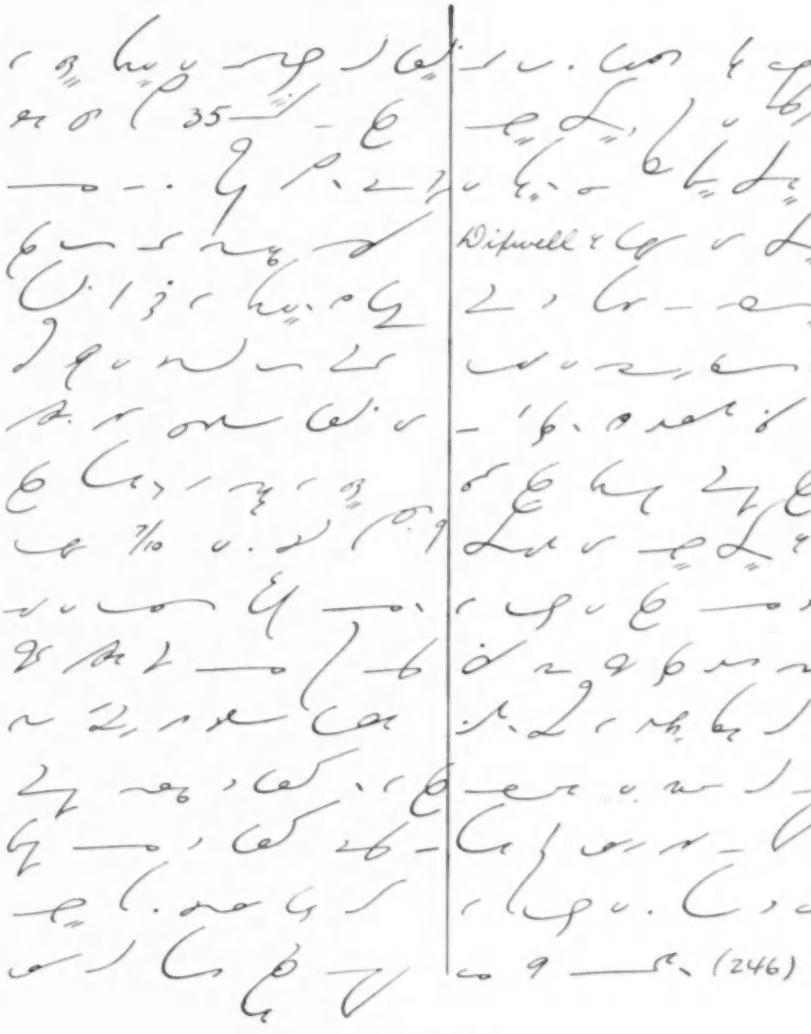


(168)

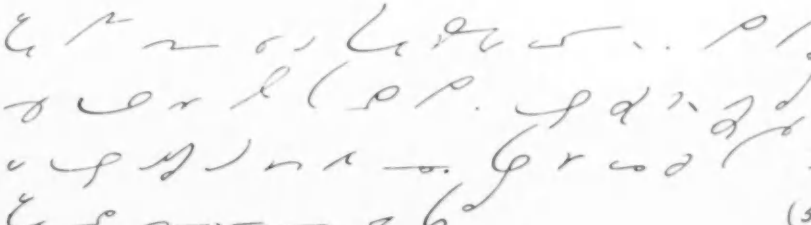
Our Paper Money

From "about the First"

Published by the First National Bank of Boston



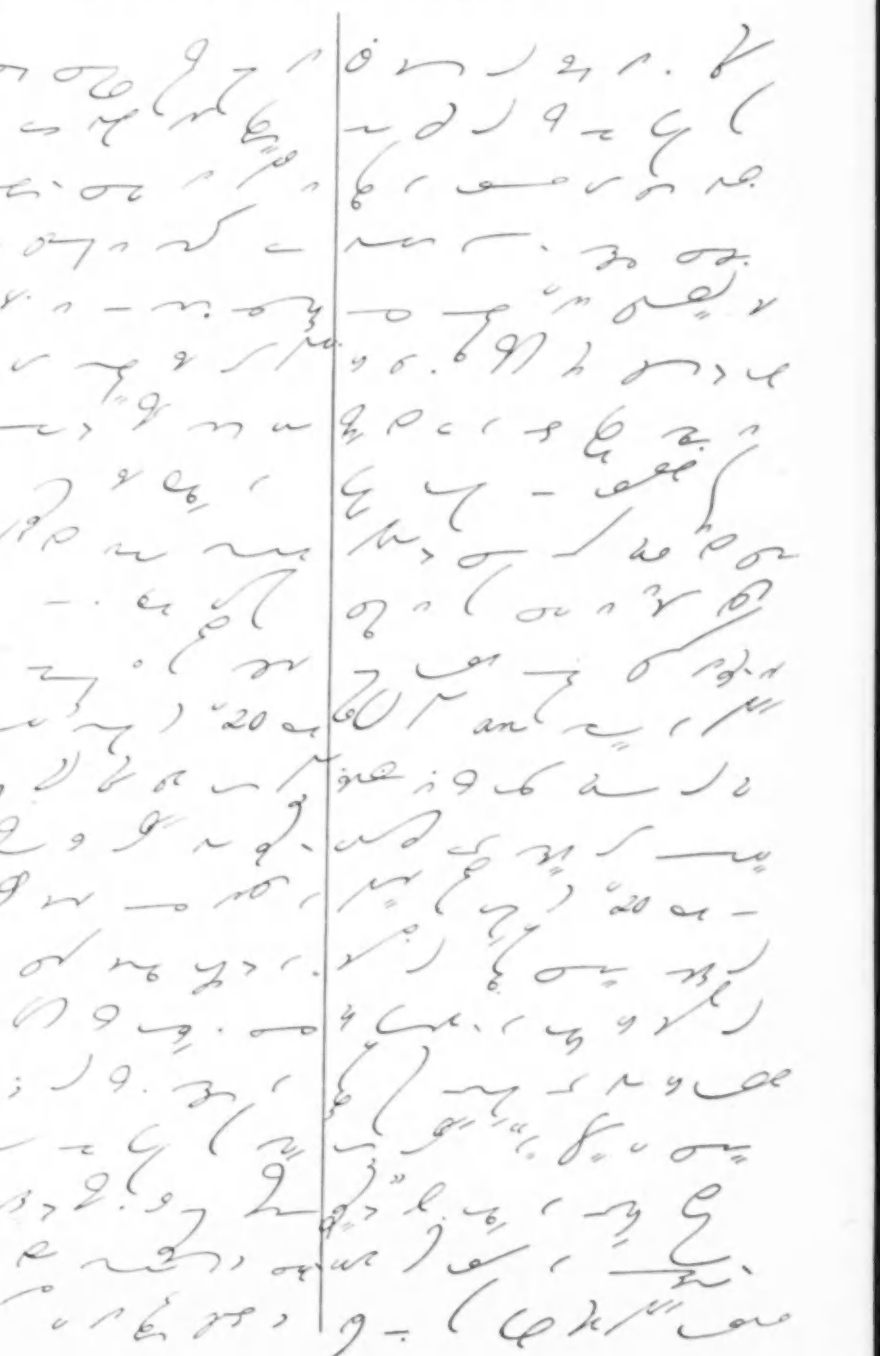
◆ ◆ ◆

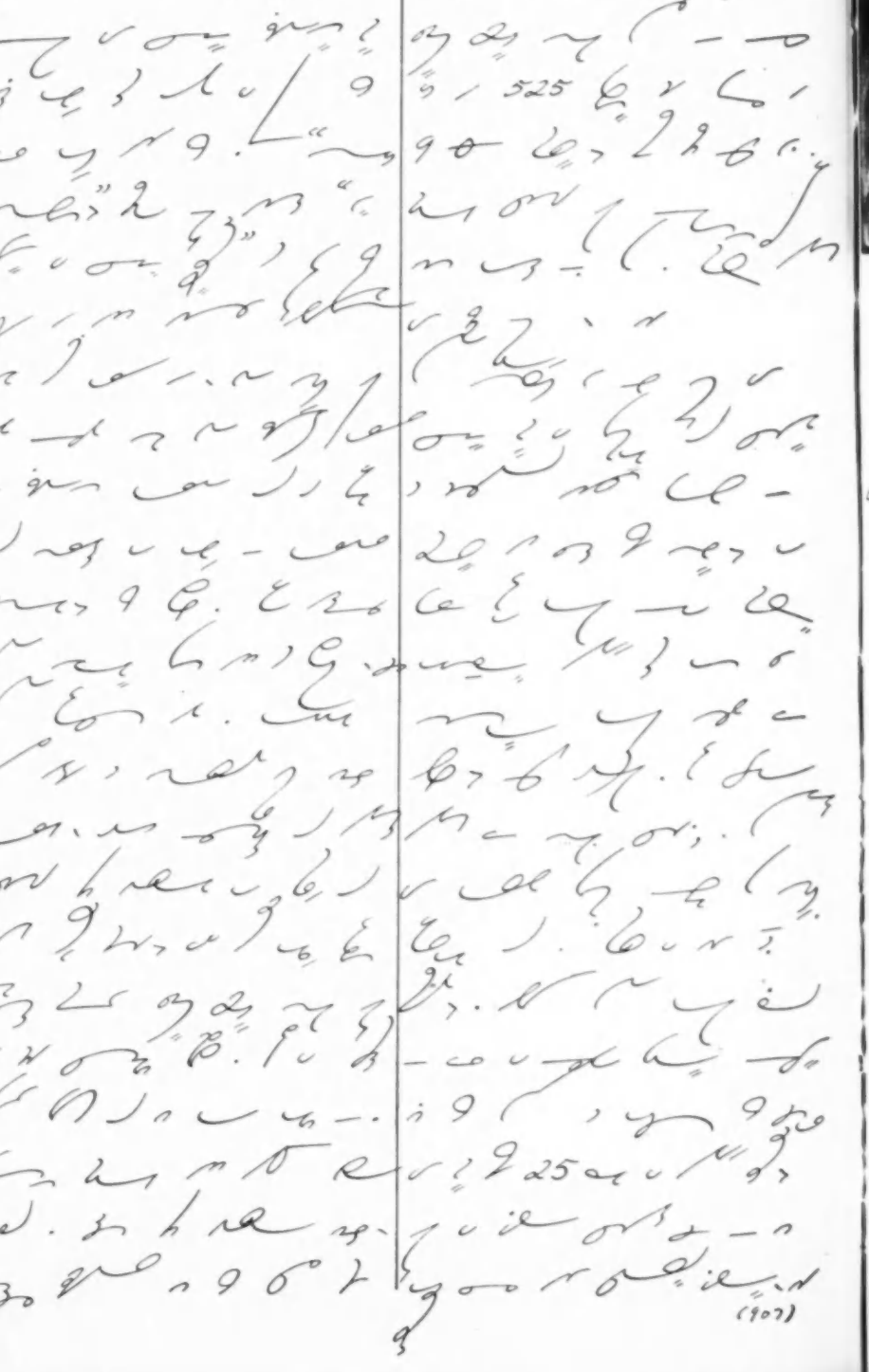


"Short Vocabulary" Letters

A. E. KLEIN

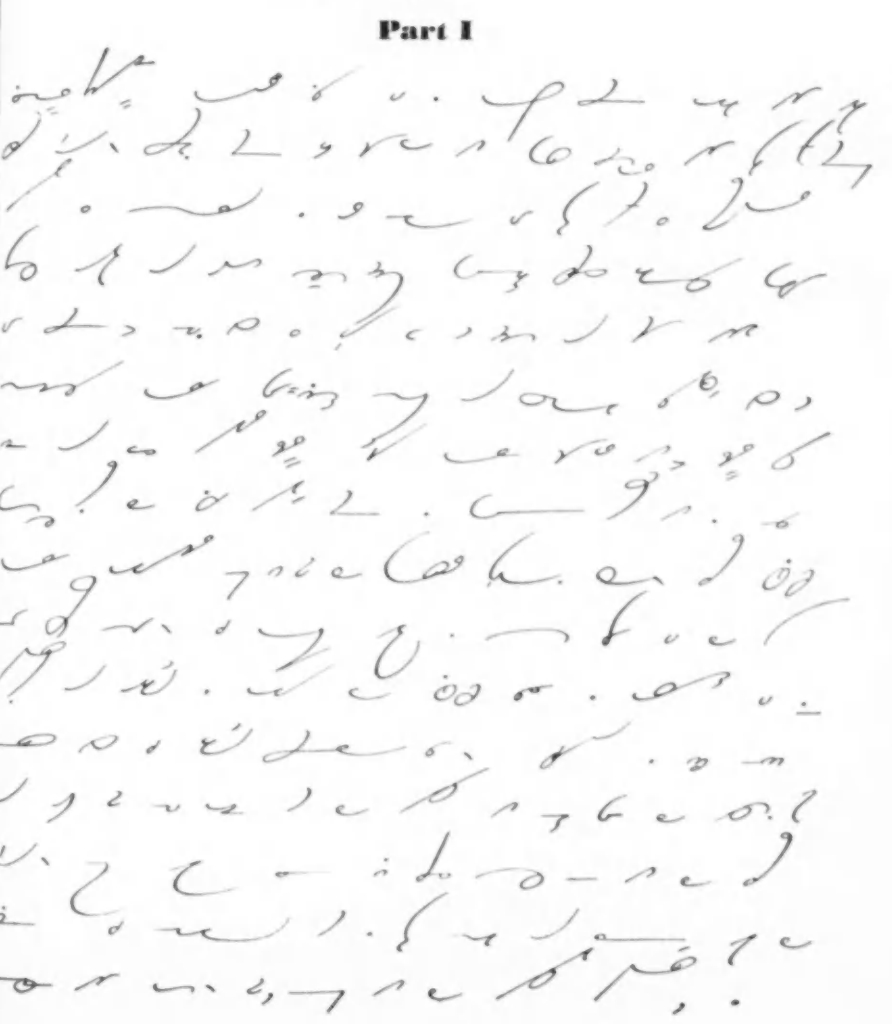
For Use with Chapter Twelve of the Manual

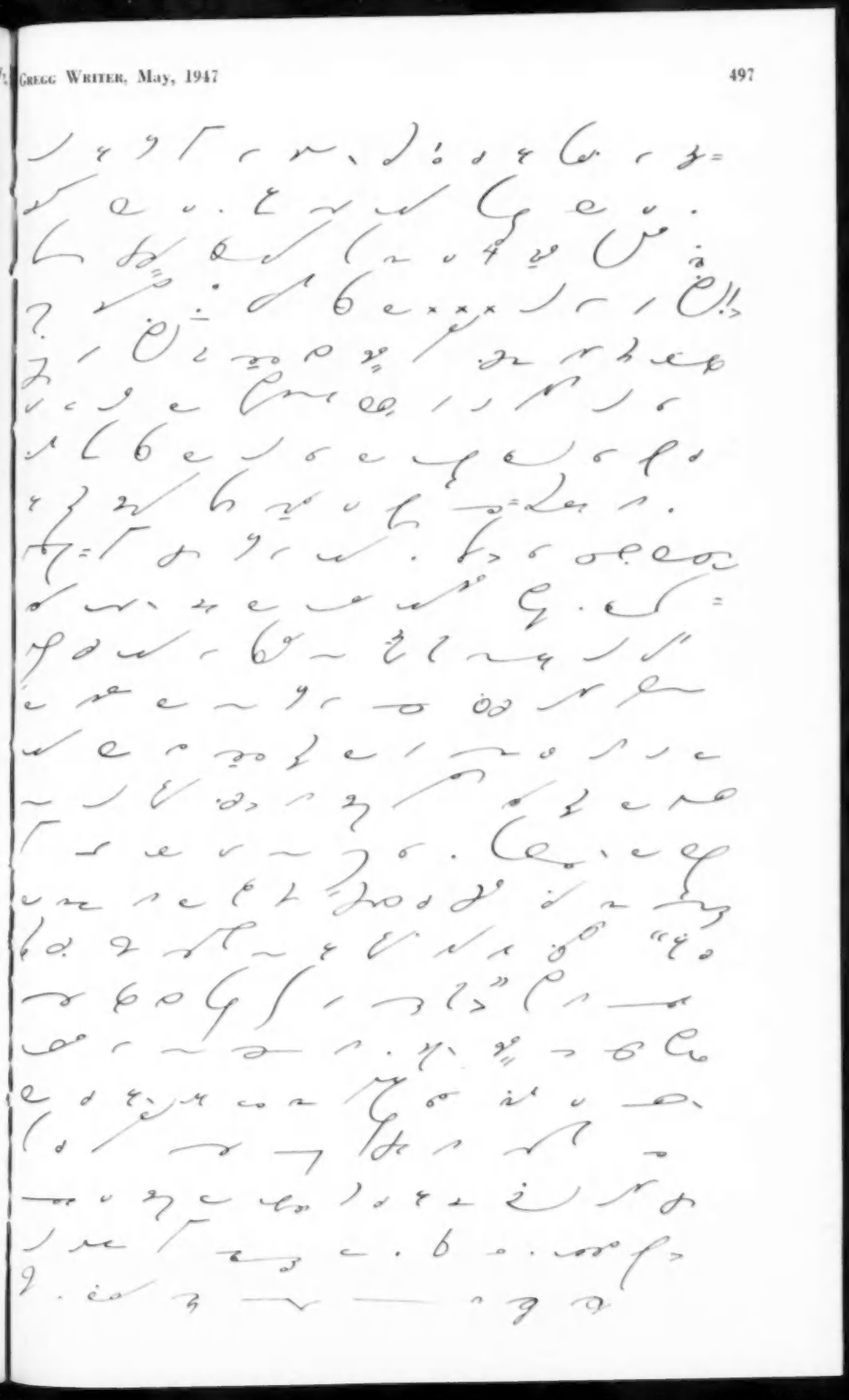




(907)

Part I





(193)

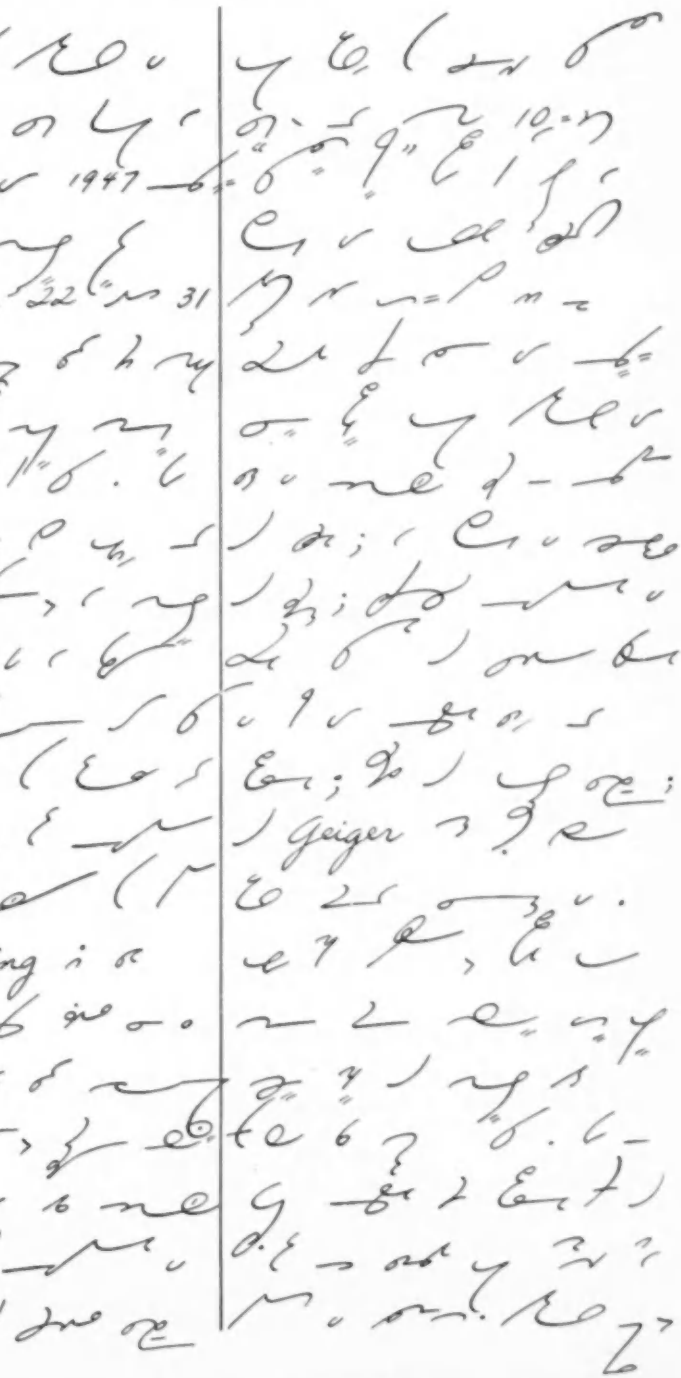
(To be continued next month)

◆ ◆ ◆

(59)

E equals mc²

Mid-America Exposition, Cleveland, Ohio



(587)

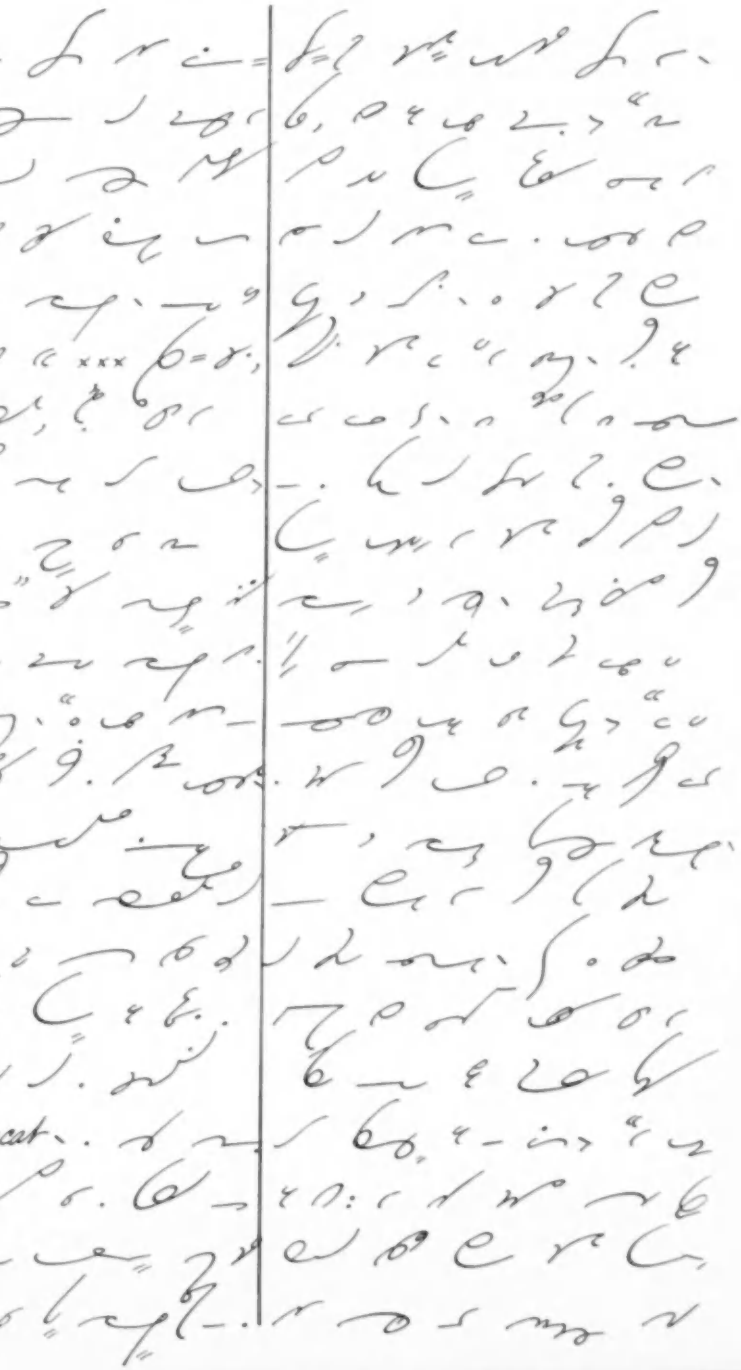
"Mid-America—Doorway to the Atomic Age"

Too Well Is Best

(79)

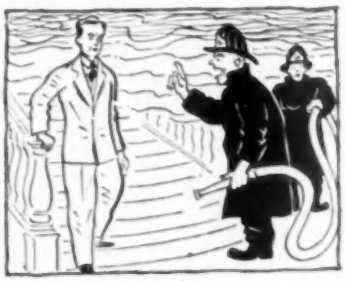
He Drove a Stutz

KVP PHILOSOPHER



(344)

Called Calvin Down



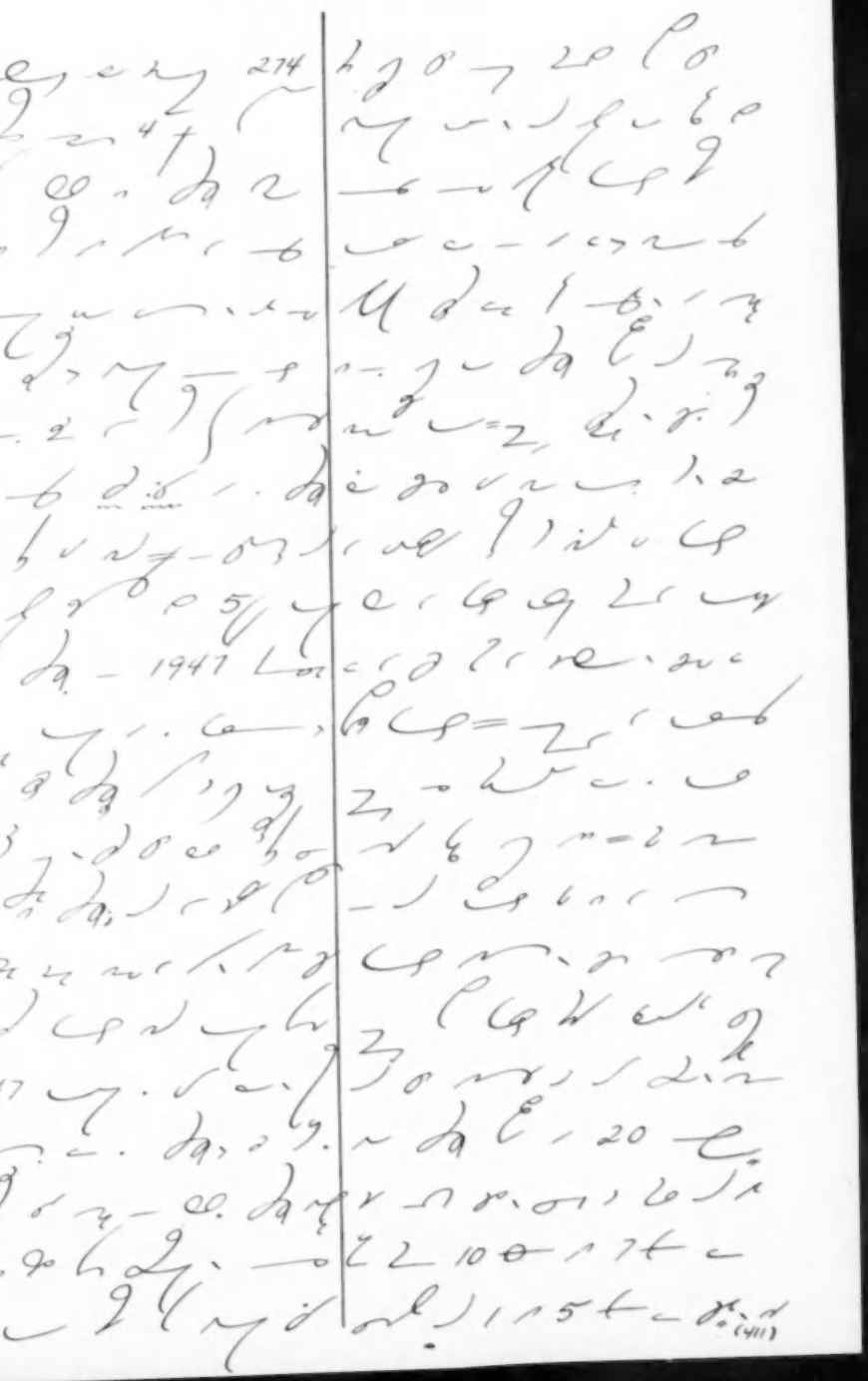
(133)

Work

(60)

Actual Business Letters

Vacation Planning



By Wits and Wags

A
57